ESSENTIALS OF ENGLISH COMPOSITION

RAYMOND

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BY

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FOREWORD

For many ideas advanced in this book, the author is indebted to his early training under the late Professor Barrett Wendell, and to Professor Wendell's widely known book on English Composition. He likewise is indebted to numerous other books in the field of Rhetoric, including the more recently published handbooks.

His aim has been to combine that virtue of a lucid explanation of underlying principles, which distinguishes Professor Wendell's book, with that virtue of a detailed presentation of examples and exercises based upon definitely stated rules, which distinguishes the more recent handbooks. Throughout the book, a simple explanation of some one cardinal principle precedes the discussion of the different rules which are embodied in that principle. This grouping of a number of rules under one head, gives the student a logical and definite method of classification that greatly simplifies his problem of retaining and of applying information that results from his study.

Part I of the book begins with the study of sentence structure; Part II, with the study of the organization of the paragraph and whole composition. Each part is complete in itself; therefore, each part can be taken up independently of the other.

The individual instructor will decide, in accordance with the elementary or advanced nature of his course, what chapters are to be used for reference or review, and what chapters are to be used in laying a foundation for the new work of the

course. In elementary courses, Chapters I-XII, dealing with sentence structure, will be used, at the start, in laying a foundation for the new work; and, as the work progresses, Chapters XVI and XVII, dealing with the organization of the paragraph and of the whole composition, will be taken up. In advanced courses, chapters in the second part of the book will be used in laying a foundation for the new work; and chapters on sentence structure, for reference and review.

Part III treats of Spelling, Letter Writing, and Manuscript. In elementary courses, these chapters will be used for instruction; in advanced courses, for reference and review.

TO THE TEACHER

The list of symbols at the beginning of the book facilitates definite reference to specific errors in the correcting of students' papers. *By symbol,* the teacher can refer to a particular principle, such as the principle of Unity in Sentence Structure; or, *by number,* to a particular rule, such as Rule 4, relating to Singleness of Thought, and embodied in the principle of Unity in Sentence Structure. In the list, symbols are arranged alphabetically under each heading. An outline of rules appears before each chapter, and the number of each rule is printed in heavy black type at the top of the page on which the rule appears.

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PART I

Chapters

I-XII—Sentence Structure

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XIV—Essentials of Grammar

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Chapter I

[Outline]

UNITY

COMPLETENESS OF THOUGHT

Completeness of Thought prescribes *what ideas must be included in a sentence,*—all ideas needed to enable the sentence, in and of itself, to make sense.

Rule I (page 6). Do not allow a dependent part of a sentence—a subordinate clause or a phrase—to stand as if it were a sentence. A dependent sentence member, standing alone, does not make sense.

Rule II (page 9). Do not omit words essential to the immediate and certain understanding of the thought expressed by the sentence.

Rule III (page 11). Do not begin a grammatical construction and leave it unfinished.

ESSENTIALS OF ENGLISH COMPOSITION

Chapter I

UNITY

COMPLETENESS OF THOUGHT

A sentence generally is defined as *one thought completely expressed* in words.

The foregoing definition requires that a sentence express not more than one thought; and that it express this one thought completely. The first requirement—that a sentence express not more than one thought—is the requirement of Singleness of Thought. The second requirement—that a sentence express the one thought completely—is the requirement of Completeness of Thought. In this chapter, we shall discuss the requirement of Completeness of Thought.

Completeness of Thought.

1. What do we mean by *thought?*
2. What do we mean by *thought completely expressed?*

I. What do we mean by *thought?*

Thought is the process by which the mind discovers the relation between two or more ideas. The relation itself, when clearly perceived in the mind, is called *a thought.* An example will make this point clear. The words *tramps, dusty road, hot sun,* convey to us three separate and distinct ideas. The word *tramps* gives us an idea (that is, "calls up in our mind a

picture'') of ragged and unkempt individuals. The words *dusty road* give us an idea of a somewhat neglected highway. The words *hot sun* give us an idea of a hot summer day.

It is not apparent what relation any one of these three ideas bears to either of the other two; therefore we say that the ideas do not as yet convey a thought. Let us add enough words to convey a thought:

The tramps were plodding along the dusty road under the hot sun.

Here we have expressed distinct and definite relations among the three ideas; consequently we have conveyed a thought. We know now that the tramps' relation to the dusty road was one of *plodding along,* and that their relation to the hot sun was one of *receiving its rays* as they plodded along.

II. What is meant by *thought completely expressed?*

A thought is not completely expressed unless it is so expressed as to be, in and of itself, understandable. Since a sentence completely expresses a thought, it follows that a sentence, standing alone, always makes sense. A sentence in its simplest possible form, consists of a subject—the person or thing about whom (or which) a completely sensible assertion is made; and a predicate—the assertion made about the subject. A group of words having a subject and a predicate, is not a sentence unless it makes sense.

Rule I. Do not allow a dependent part of a sentence—a subordinate clause or a phrase—to stand as if it were a sentence. A dependent sentence member, standing alone, does not make sense.

EXAMPLES

Wrong; subordinate clause written as a sentence: She talks of the things I like to talk of. *When she is most interesting.* (The second group of words, standing alone, fails to make sense.)

Correct: When she is most interesting, she talks of the things I like to talk of. (A clause is a group of words having a subject and predicate, and forming a portion of a sentence. In the foregoing sentence, there are two clauses: a subordinate clause and a main clause. The distinction beween the two is this: a subordinate clause, standing alone, fails to make sense; a main clause, standing alone, makes sense,—a main clause, if considered apart from the sentence in which it occurs, is complete in itself and constitutes a sentence. Note that the foregoing main clause, when standing alone, expresses a different thought from that expressed by the sentence in which as a clause it occurs.[1]

Wrong; phrases written as a sentence: We decided to walk to the next town and to spend the night there. *Being unwilling to wait five hours for the afternoon train.* (The second group of words—a sequence of phrases—fails to make sense. A phrase is a group of related words, without subject and predicate, doing the work of a single part of speech.[2])

Correct: Being unwilling to wait five hours for the afternoon train, we decided to walk to the next town and to spend the night there.

Wrong; subordinate clause written as a sentence: The woodman called to the man standing in the door of the hut. *Which he saw in the clearing.*[3]

EXERCISE: *Revise in accordance with Rule 1*

1. Every week the club meets at 8 o'clock on Wednesday evening. And, occasionally, at the same hour on Friday.

[1] Compare Chapter III, page 28, fol.

[2] See page 246.

[3] Note that this clause—*which he saw in the clearing*—is not separated by a comma from the word it modifies. The reason it is not separated is that it is a determinative (restrictive) clause. Such a clause is essential in establishing the identity of the person or object named by the word it modifies. Thus, if the writer were to say merely *The woodman called to the man standing in the door of the hut,* the reader would not be able to establish the identity of the hut; he would not know which particular hut is referred to. This identity is at once established by the determinative clause—*which he saw in the clearing.* In the case of a descriptive (non-restrictive) clause, a comma is used to separate the clause from the word it modifies:

The woodman called to the man standing in the door of Abe Taggart's hut, which he saw in the clearing.

In the foregoing case, we should know what particular hut is referred to even were the modifying clause left out.

For a more detailed discussion of this important principle, see page 166.

2. The rule requiring punctual attendance at all class exercises made a great deal of difference to the undergraduate students. Necessitating their spending less time loitering in the halls between classes.

3. We learn from the third chapter of the book that we cannot get any enjoyment out of life unless we put our best efforts into any task we may be called upon to accomplish. That is, any large measure of real enjoyment.

4. Jamieson was instructed to report for work at an early hour the following morning. Which he did promptly.

5. I wanted to spend many hours reading the best books I could find on the few shelves of my friend's private library. To broaden my understanding of life and of literature.[4]

Whether expressed in a fragment of a sentence or not, a thought is incompletely expressed if so expressed as to make it difficult for the reader to arrive at a certain and immediate understanding. Therefore, even though a group of words contains a main subject and a main predicate, it will not express a thought completely if

(a) *Words essential to the unmistakable understanding of the thought are left out* (*Rule 2*).

(b) *A grammatical construction is left unfinished* (*Rule 3*).

[4] It is true that, on rare occasions, fragments of sentences are written as sentences by good writers. Such groups of words ordinarily are emphatic; their form attracts attention by very reason of the fact that it is a form but rarely employed. Writers without an established literary reputation, however, will do well to avoid that kind of writing.

Note that, in an elliptical expression, some of the words necessary to convey a complete thought are implied and not expressed. An elliptical expression is one from which the subject or predicate (or both) is omitted. In conversation, elliptical expressions are employed more generally than in writing. The words omitted from the following elliptical expression are inclosed in parentheses:

"Are you going to the meeting?"
"Yes." (I am going to the meeting.)

The rule to be followed is this: from an elliptical expression omit only such words as can readily be inferred by the reader.

Rule II. Do not omit words essential to the immediate and certain understanding of the thought expressed by the sentence.

EXAMPLES

Vague: The senator of today adheres strictly to party principles, and not so much in accordance with his opinions.

Clear: The senator of today adheres strictly to party principles, for he acts not so much in accordance with his own opinions as in accordance with the direction of party leaders.

Vague: In his youth, Robert Louis Stevenson showed a great interest in tales of pirates, and "Treasure Island," a novel he wrote in later years, is about pirates.

Clear: Robert Louis Stevenson's interest in pirates, which was first manifested in his youth, influenced his writings in later years; for "Treasure Island," one of his novels, is about pirates.

Vague: Robertson played a round of golf every morning, for he was determined to succeed in business.

Clear: To keep in the best possible physical condition, Robertson played a round of golf every morning. He believed firmly that good health is necessary for success and he was determined to succeed. (In this case, the ideas omitted are so numerous that it is inadvisable to put them all in a single sentence.)

Vague: I am sure that "Old friends are the best friends," because last summer I was nursed back to health by Ralph Wheedon in Chicago.

Clear: "Old friends are the best friends." The truth of this maxim was proved to me last spring when Ralph Wheedon, a friend of my boyhood days, nursed me back to health in his home in Chicago.

Vague; idea of the passing of time omitted: At a quarter to eight we were still a mile from the inn, but we found a warm dinner awaiting us. (Here the idea of the time elapsing between the happening recorded in the first clause and the happening recorded in the second clause, is not conveyed to the reader.)

Clear: At a quarter to eight we were still a mile from the inn and no dinner in sight. Quickening our pace, we passed through the outskirts of the village, reaching the inn door just as the village clock struck eight. We were agreeably surprised to find that the landlord had a warm dinner awaiting us.

Vague; idea of writer's viewpoint omitted: As I stood in front of the house, I saw that the veranda was covered with vines; in the front room downstairs was a comfortable chair, in which I could sit and watch the dying embers of a fire. (Here the writer, without warning, suddenly shifts his point of view from the front of the house to its interior.)

Clear: As I stood in front of the house, I saw that the veranda was covered with vines. I then went through the open door into a large front room where, in a comfortable armchair, I could sit and watch the dying embers of a fire.

The gaps in thought, in the foregoing examples, occur within the sentence itself. Similar gaps in thought may occur also between sentences. These latter gaps in thought, as well as the former, should carefully be guarded against. For example:

Vague: Wealth does not always bring happiness. John Anderson is the wealthiest man in Andersonville.

Clear: Wealth does not always bring happiness. John Anderson is the wealthiest man in Andersonville, but he is far from being the happiest.

Vague: Mary volunteered to work overtime at the store every day for two weeks. She wanted to spend her vacation at the seashore.

Clear: Mary volunteered to work overtime at the store every day for two weeks. She wanted to spend her vacation at the seashore, and only by working overtime could she earn enough money to pay the expenses of the trip.[5]

The omission of necessary words is likely to result in a grammatical construction which is illogical. For example:

[5] The smooth transition from the thought of one sentence to the thought of the sentence that follows, is interrupted if we interject some irrelevant thought between the two sentences. For example:

Wrong: Our first day on the ranch was spent watching the cowboys break horses in the corral. The ranch we were visiting is owned by Albert Black of New York. These men are continually forced to take their lives in their hands. (The irrelevant thought—*The Ranch we were visiting is owned by Albert Black of New York*—should be placed elsewhere in the theme, so that the two thoughts in the two other sentences—each of which concerns the breaking of horses in the corral—can be kept together.)

Vague: Of the six names selected from the list, two were bankers. (The relation between the subject and the predicate complement is an illogical relation. "Two (names)" is not in logical agreement with "bankers.")

Clear; necessary words supplied: Of the six men whose names were selected from the list, two were bankers.

Vague: The Senator from Idaho favored the passage of two important measures: income tax and referendum. (The relation between the noun and the words in apposition is an illogical relation: "income tax" and "referendum" are not "measures.")

Clear: The Senator from Idaho favored the passage of two important measures, those providing for an income tax and a referendum.

Vague: The novel takes place during the Civil War. (The relation between the subject and predicate is an illogical relation.)

Clear: The action of the novel takes place during the Civil War.

EXERCISE: *Revise in accordance with Rule 2*

1. We had more work than was usual to do at the office that day, but the golf course was not yet deserted at six o'clock.
2. The front of the cathedral was of stone, beautifully carved, and through the open windows of the tower we looked across the pleasant valley.
3. Jones, who lived in the suburbs, bought a bicycle, for he wanted to make a favorable impression upon the new superintendent.
4. On their arrival at Guam, where there are but few Americans, particularly women, Connie and Margaret occupied a house in the native village.
5. Of the twelve signatures on the petition, eight were men and four were women.

Rule III. Do not begin a grammatical construction and leave it unfinished.

EXAMPLES

Vague: *The obligation that he gladly assumed of providing money for the support of his aged mother,* he had no time for recreation outside of class hours. (The noun *obligation* with its modifier *that . . . mother* is left without any construction.)

Clear: The obligation that he gladly assumed of providing money for the support of his aged mother, left him no time for recreation outside of class hours.

Vague: We were told *how the youngest of the three brothers,* who, having been physically a weakling, came to America and found health and happiness. (The group of words *how the youngest of the three brothers*—has no construction.)

Clear: We were told how the youngest of the three brothers, physically a weakling, came to America and found health and happiness.

Vague: That's what we must insist upon, is quiet in the reading room of the library. (*Is* has no subject.)

Clear: What we must insist upon is quiet in the reading room of the library.

Or, Clear: That's what we must insist upon—quiet in the reading room of the library.

EXERCISE: *Revise the following sentences in accordance with Rule 3*

1. The three candidates receiving the highest number of votes, regardless as to whether any one of them receives a majority, the committee is authorized to declare them elected.
2. This is what he desired most of all, was to make reparation for the great wrong he had done.
3. It was remarkable that the dignified and aged Chief of the Tribe, who, having walked at least twenty miles that day over mountain trails, under the hot sun, still had the strength that night to lead his braves in the war-dance.
4. The fact that George was born and brought up in the city, he wasn't able to make himself very useful the first two or three months he spent on the farm.
5. Stevenson is one author who, once I start reading his novels of romance and adventure, I am not willing to stop until I reach the end.

GENERAL EXERCISE

RULES 1, 2, AND 3

In each of the following groups of words, a fragment is written as a sentence, or words essential to the certain and immediate understanding of the thought are omitted, or a grammatical construction is left unfinished. Rewrite:

1. The sink should be medium in size with long drain boards on either side. The drain boards sloping in order that the water may run into it.

2. About half a mile away, a stream ran through the valley. We got down on our knees and splashed the cool, refreshing water on our parched faces.
3. Conrad's descriptions are most vivid and realistic, notably the South Sea Islands.
4. That's where he made his biggest mistake, was in giving up for the time the writing of short-stories and in devoting himself to the writing of novels.
5. I shall divide my outline into three parts: first, the introduction; second, the body. And, third, the conclusion.
6. I was warned to let Mary have her way. To let her do and say what she wanted to.
7. The shovel of ancient days, however, differs from our shovel of modern days. Not in purpose, but in material and design.
8. Many of our troubles can be dwarfed into insignificance by a smile and help our friends too.
9. It is indeed a real pleasure to talk with a man who, having spent many years in travel, he will describe to you at first-hand the most interesting and romantic places he has visited.
10. The fact that he definitely set aside certain hours for work and for play, he was able to accomplish a great deal without undermining his health.
11. Our summer cottage is situated on a bluff overlooking a mountain stream. In a forest of pine trees about a mile from the railroad.
12. We knew that we were some distance from the main highway. And that we had lost our way.
13. At this final meeting of the year, the Secretary of your Club, having served you in this capacity for two years, and not desiring to create the impression that he regards his position as a permanent one, therefore I tender my resignation, confident that the Secretary who succeeds me will carry on the work more efficiently than I have carried it on.
14. The salesman showed us two different types of automobile. The four-cylinder and the six-cylinder.
15. The new highway over the crest of the hill, when finished in accordance with the proposed plans, for the carrying out of which the State Legislature is asked to appropriate two hundred thousand dollars, then the old dirt highway through the valley will be replaced.

THE GRAMMATICAL NATURE OF A SIMPLE SENTENCE

The group of words *Tramps* (subject) *were plodding* (predicate) is a sentence in the simplest possible form. It consists of the main parts of a sentence (subject and predicate) without any subordinate parts (modifiers and complements). The subject *Tramps* names the persons talked about, and the predicate *were plodding* tells what is said about the subject. This simple sentence may be expanded almost indefinitely by the addition of details; as,

The ragged and weary tramps (complete subject)
were plodding along the dusty road under the hot sun
(complete predicate).

THE SIMPLE SUBJECT

In the foregoing expanded form, we readily recognize one word of the complete subject as the most important. This word is *tramps*. If we omit *tramps*, the remaining words in the complete subject do not name the persons we are talking about; if we omit all words of the complete subject except *tramps*, this one word *tramps* does name the persons we are talking about. *Tramps* is the *simple subject*, and *tramps* and the other words in the subject are the complete subject.

The only way we can name anything is by a noun, or other word, or a group of words, used as a noun. A noun is therefore a *name-word*. A noun or its equivalent is called a *substantive*. (See page 248.) Since the simple subject of a sentence names the person, place, or thing, etc., about whom (or which) an assertion is made, the simple subject always is a substantive, and is called the *subject substantive*.[6]

A noun that names a person, place, or thing, is called a *concrete* noun, inasmuch as these objects exist in space. For example:

The *tramps* were plodding along.
New York is a great metropolis.
A *tree* fell across the dusty road.

A noun may name also a *condition*, a *quality*, or an *action*, and it is then called an *abstract* noun, inasmuch as these things do not occupy space. (See page 229.)

THE COMPLETE SUBJECT

The complete subject—*The ragged and weary tramps*—consists of the simple subject and of words that serve as *modifiers* of the simple sub-

[6] The simple subject, or the simple predicate, or both, if not expressed are implied. (See footnote, page 8.)

ject. A modifier is a word or a group of words that conveys in more definite detail the idea conveyed by the word it modifies. (See page 31.) The modifier of the simple subject may be a word, a phrase, or a clause. A phrase is a group of related words, without subject and predicate, doing the work of a single part of speech. A clause is a group of words having a subject and predicate, and forming a portion of a sentence. For example:

The complete subject with phrase-modifier:
The tramps *in ragged clothes* were plodding along.
The complete subject with clause-modifier:
The tramps, *who were ragged and weary,* were plodding along.

THE SIMPLE PREDICATE

In the expanded sentence *The ragged and weary tramps were plodding along the dusty road under the hot sun,* we readily recognize the verb-phrase of the complete predicate as being of chief importance. This verb-phrase is *were plodding.* If we omit *were plodding,* the remaining words of the complete predicate do not make a completely sensible assertion. *Were plodding* is the simple predicate, and *were plodding* and the other words of the predicate are the complete predicate.

The simple predicate always is a verb or a verb-phrase. A verb-phrase is a group of two or more verbs used as a single verb. The verbs that help form verb-phrases are called auxiliaries. For example:

If I *had thought* that he *would do* such a thing, I *should* not *have spoken.* (The verb-phrases are italicized. The auxiliaries are *had, would,* and *should have.*)

Most verbs assert action,—they tell what the subject *does;* as, He hit the ball. *Linking verbs* do not assert action but serve to link, or join, some word in the complete predicate with the subject. The most characteristic verb of this class is the verb *to be,* which in all its forms (*be, am, is, are, was, were, being, been*) is generally doing the work of a copula, or "joiner"; as, The tramps *were* weary. The verb *to be* may serve also to express existence; as, I think, therefore I *am* (exist).

THE COMPLETE PREDICATE

The complete predicate—*were plodding along the dusty road under the hot sun*—consists of the simple predicate and of such words as modify the simple predicate. All the words in the complete predicate except the verb-phrase *were plodding* are *modifiers* of this simple predicate, because they tell where the tramps were plodding, and in this way limit the meaning of the verb-phrase. The modifiers of the simple predicate may be words, phrases, or clauses. For example:

The complete predicate with phrase-modifiers:
The tramps were plodding *along the dusty road under the hot sun.*
The complete predicate with clause-modifier:
The tramps were plodding along the dusty road under the hot sun *because they wanted to reach the next town before dark.*

COMPLEMENTS

Besides a modifier or modifiers, the complete predicate may include a complement or complements. A complement does not limit the meaning of the simple predicate as does a modifier, but simply serves to *complete* the meaning of the predicate verb. A complement therefore is a word or group of words necessary to complete the meaning of a verb. There are four kinds of complements:

I. *The direct Object*

The direct object names the person or thing upon whom (or which) the action expressed by the verb directly falls; as,

John struck *James:*

or, the direct object names the result of the action; as,

John built a *garage.*

II. *The Indirect Object*

An indirect object, along with a direct object, is sometimes employed; as,

The man gave me a book.
The man got me a book.

Here *me* is the indirect object, and *book* is the direct object. *Book* is the word upon which the action of the verb directly falls; *me* is the word which is affected by the action of the verb without the action falling directly upon it.

The indirect object answers the question To whom? or For whom?

III. *Subjective Complements*

A subjective complement comes in the complete predicate and modifies or refers to the subject. If the subjective complement is an *adjective,* it *modifies* the subject. If the subjective complement is a *noun,* it means the same person or thing as the subject, and is therefore said to *refer* to the subject.

EXAMPLES

Subjective complement (adjective): The ribbon is *pink.*
Subjective complement (noun): John is *captain* of the football team.

IV. *Objective Complements*

An objective complement comes in the complete predicate and modifies or refers to the direct object. If the objective complement is an *adjective,* it *modifies* the direct object. If the objective complement is a *noun,* it means the same person or thing as the direct object, and is therefore said to *refer* to the direct object.

EXAMPLES

Objective complement (adjective): She painted the vase *blue.*
Objective complement (noun): Ye call me *chief.*

Chapter II

[Outline]

UNITY (*continued*)

SINGLENESS OF THOUGHT

The requirement of Singleness of Thought prescribes *what ideas must be excluded from a sentence,*—all ideas that bear no direct and definite relation to the central thought.

Rule IV (page 21). Do not express in the form of a single sentence, two or more statements unconnected in thought.

Chapter II

UNITY (*continued*)

SINGLENESS OF THOUGHT

From the foregoing discussion it is clear what is meant by the requirement that a sentence completely express *one thought*. We come now to what is meant by the requirement that a sentence express *one thought* and *not more* than one.

Rule IV. Do not express in the form of a single sentence, two or more statements unconnected in thought.

EXAMPLES

Wrong: At the age of twenty-two, John Erickson was graduated with high honors from the university and Will Black preferred the quiet life in a small town to the more turbulent life in a city. (No logical relation exists between the two statements comprised in this group of words. The two statements, in the form of main clauses, are unconnected in thought: the thoughts they express are separate and distinct from each other. Since a sentence should express one complete thought, and not more than one, the two statements should be expressed each in a separate sentence.)

Correct: At the age of twenty-two, John Erickson was graduated from the university with high honors. Will Black preferred the quiet life in a small town to the more turbulent life in a city.

Statements which, at first glance, appear to be unconnected, may be expressed in a single sentence, if a logical connection between them can be made clear. Consider in this regard the two following statements:

He made a fortune when oil was discovered on the farm where he had eked out a meager existence for so many years. He lived as simply and frugally as he had always lived.

In spite of the fact that he made a fortune when oil was discovered on the farm where he had eked out a meager existence for so many years, he continued to live as simply and frugally as he had always lived. (The connection in thought between the two statements is clearly brought out. A logical connection existing, these two statements may properly be expressed in a single sentence.)

Wrong; statements unconnected in thought: He left home at the age of seventeen, being possessed of a great love of adventure he spent most of the best years of his life traveling, also writing no fewer than eighteen novels and several volumes of sketches and essays.

Wrong: The contract for the new building was signed by Alexander Prince, who plays golf every Saturday afternoon. (The subordinate clause should be excluded. The ideas brought out by this subordinate clause do not form a part of this particular thought about Alexander Prince. These ideas, it is true, form a part of a thought about Alexander Prince which, in some other connection, it might be desirable to express.)

Do not even momentarily turn aside from the principal thought of the sentence, to follow some incidental line of thought suggested by a detail of minor importance. Such practice results in the inclusion of unrelated ideas within a single "sentence." For example:

Wrong: When he came within sight of the farm of his boyhood, he was astonished and shocked to find its fields overgrown with weeds and its buildings tumbling in ruins, he having spent a more healthful and more vigorous boyhood on the farm than he ever could have spent in the city, although the tendency in recent years, and an unfortunate tendency it is, too, is to crowd the cities to overflowing and to depopulate the farms. (The principal thought concerns the man's feelings at the realization of the change that has come about in the "farm of his boyhood." The writer, because he follows a line of thought suggested by the minor detail *boyhood*, is diverted from the principal path of thought to a side path.)

Correct: When he came within sight of the farm of his boyhood, he was astonished and shocked to find its fields overgrown with weeds and its buildings tumbling in ruins. His boyhood on the farm had

been more healthful and more vigorous than it ever could have been in the city; therefore he regarded as unfortunate the tendency in recent years to crowd the cities to overflowing and to depopulate the farms.

Our study of the foregoing examples under Rule 4, should make it clear that the requirement of singleness of thought prescribes *what ideas must be excluded from a sentence,*— all ideas that bear no direct and definite relation to the central thought. For if a single idea not an integral part of the central thought be added to a sentence, the resulting group of words will express something more than one complete thought; obviously, it will express one complete thought *plus* one idea.

EXERCISE

In accordance with Rule 4, determine which of the following pairs of statements may be combined in a single sentence without violating the principle of Unity.

1. He spoke in high praise of the work I had been doing for the past six months. I devoted the next two years to completing my university education.
2. John Broderick was compelled to work four hours a day in a printer's shop, to pay his way through the university. He was graduated with highest honors.
3. In his youth, Benjamin Franklin, with a few pennies in his pockets, sought his fortune in Philadelphia. He wrote an autobiography that will endure as a masterpiece of American literature.
4. The old man turned away with tears streaming down his wrinkled cheeks. He had just received word that his only son had been seriously injured fighting a forest-fire.
5. Thus the style of H. G. Wells lacks much of that quality of elegance which characterizes the style of the greatest novelists. He is interested not so much in the form in which he presents his ideas as in the ideas themselves.

GENERAL EXERCISE

RULE 4

Rewrite each of the following groups of words, forming as many sentences as you think can be effectively employed:

1. We took turns reading aloud the plays of Shakespeare during the long winter evenings, the severest winter New England has experienced for years, in fact the cold wind forced itself through the crevices in the walls of the little ramshackle farmhouse we called home, forcing us to huddle about the crackling wood-fire, but nevertheless we got a full measure of enjoyment out of the plays of the greatest of all poets.
2. Rudyard Kipling is most widely known because of his short-stories of life in India, he having lived quietly and unostentatiously for many years on his estates in England.
3. Frank Norris died while he was still a young man, and before he had reached the height of his power, having written, among other novels, "The Pit," a vigorous novel that concerns the Chicago wheat exchange.
4. He came to Centerville just three months ago, never being happier than when he is in the thick of some political argument.

Chapter III

[Outline]

UNITY (*continued*)

SUBORDINATION AND COÖRDINATION

1. A subordinate clause is one which, standing alone, does not make sense.
2. A subordinate clause does not express the principal thought of the sentence but merely develops in more detail one of the ideas which go to make up the main thought. Words placed in a subordinate clause are therefore of secondary importance; they are an auxiliary body, not the main force.

Rule V (page 34). Do not obscure the central thought of a sentence by crowding into the sentence an excessive number of subordinate, or modifying, details. Take out the more important subordinate details and place them in a separate sentence, or in separate sentences.

Rule VI (page 36). Do not express a subordinate thought in the main clause, and a principal thought in a subordinate clause, of a complex sentence.

Chapter III

UNITY (*continued*)

SUBORDINATION AND COÖRDINATION

To summarize thus far: The requirement of completeness of thought prescribes *what ideas must be included in a sentence,*—all ideas needed to enable the sentence, in and of itself, to make sense; the requirement of singleness of thought prescribes *what ideas must be excluded from a sentence,*—all ideas that bear no direct and definite relation to the central thought. The principle of composition which embodies this twofold requirement of completeness of thought and singleness of thought is called the principle of unity. This principle of unity thus concerns the selection of ideas that go to make up the thought of the sentence: it enables us to determine what ideas must be included and what ideas must be excluded. We are in accord with the principle of unity if we select for a sentence those ideas and only those that belong in the sentence.

A principle closely related to that of Unity is known as the principle of Evidence of Unity. The principle of unity prescribes that ideas be selected on the basis of their relations to the central thought of the sentence: that only those ideas bearing direct and definite relationships to the central thought, be included in the sentence. The principle of evidence of unity requires that the relations upon the basis of which the ideas were included be made evident to the reader. We are, therefore, in accord with the principle of evidence of

unity if we express our ideas in such manner that their relations to the central thought of the sentence are made clear. Unity and evidence of unity are so closely related in function that the two generally are classified under the single heading of unity.

The relations of the different ideas in a sentence to the central thought of the sentence may be comparatively simple, as in the sentence

He ran away from home.

Or, these relations may be comparatively complicated, as in the sentence

When he saw that he would be compelled to work in the mill all summer, and before it had been explained to him that he would be paid liberally for his labor, he ran away from home.

The short sentence is made up of but one statement: the longer sentence is made up of five statements, each of which has its own subject and predicate. We may well have a still longer sentence with half a dozen, or more, statements (or clauses, as they are called), provided that the complexity of the thought expressed by the sentence necessitates that number.

On the basis of the number, and nature, of the clauses they contain, sentences are classified as follows:

Simple
Compound
Complex

The following sentences are simple sentences:

Will Johnson works in Memphis.
James Anderson is attending Virginia Military Academy.

From the foregoing examples, it is clear that a simple sentence has one subject and one predicate, and only one.[1]

The following sentence is a compound sentence:

His voice shook with rage (main clause) and his hand trembled (main clause).

The compound sentence has more than one subject and more than one predicate. In the first statement, *His voice* is the subject; and *shook with rage* is the predicate. In the second statement, *his hand* is the subject; and *trembled* is the predicate. Each of these statements is expressed by a main clause; that is, by a clause which, when considered apart from the rest of the sentence, makes sense. The clauses of a compound sentence are called also coördinate clauses, since each clause, being a main clause, is equal in rank, or importance, to any other clause in the sentence.

Let us now consider the number and nature of the clauses of the following complex sentence:

When the savage saw us coming, and before we had time to speak to him, he ran away.

The complex sentence, like the compound, has more than one subject and more than one predicate. Each of the three statements (or clauses) has its own subject and its own predicate. The first two clauses of the complex sentence, however, differ from the clauses of the compound sentence in that, standing alone, they fail to make sense. Such clauses are known as

[1] The subject of a simple sentence may be a compound subject, or the predicate may be a compound predicate. For example: simple sentence:

The men and women (compound subject) sang many old plantation melodies.

A simple sentence may have any number of phrase modifiers that one may need to employ, inasmuch as a phrase is a group of related words without subject and predicate. For example:

Opening the door, we saw a fire smouldering *on the hearth at the end of the room.*

As soon, however, as we add a clause, the simple sentence becomes either a compound sentence, or a complex sentence.

subordinate clauses.[2] The third clause in the complex sentence resembles the clauses in the compound sentence in that, standing alone, it makes sense. This third clause is, in fact, a main clause.[3]

We can now arrive at the following definition of a compound, and of a complex, sentence:

A compound sentence is a sentence that has two (or more) main clauses,[4] and no subordinate clause.

A complex sentence is a sentence that has one, and only one, main clause, and one (or more) subordinate clauses.

Let us now consider the relation in thought between clauses in a complex sentence, with particular reference to the employment of subordinate clauses.[5]

Subordinate clauses are of three types: *adjective* clauses, *adverbial* clauses, and *noun* (*substantive*) clauses. An adjective clause is used as an adjective and, therefore, always modifies a noun or some word used as a noun; an adverbial clause is used as an adverb and, therefore, always modifies a verb,

[2] See Chapter 1, page 6.

[3] The main clause and the subordinate clause (or clauses) of a complex sentence are not coördinate, since the main and subordinate clause (or clauses) are not of equal rank or importance,—only the main clause making sense when standing alone. Two subordinate clauses may, however, be coordinate with respect to each other, as in the foregoing complex sentence where they are of equal rank and are properly joined by *and*, a coördinating conjunction.

[4] A sentence with two, or more, main clauses may contain one (or more) subordinate clauses and must be regarded as primarily compound; but, strictly speaking, such a sentence is properly indicated by calling it a compound-complex sentence. A compound-complex sentence is a sentence that, like a compound sentence, has two (or more) main clauses, and that, like a complex sentence, has one (or more) subordinate clauses.

An example of a compound-complex sentence:

When he finally opened the door (subordinate clause), his voice shook with rage (main clause) and his hand trembled (main clause).

[5] Concurrently with this study of the sentence on the basis of the number and nature of the clauses it contains, the student should study the rules governing the punctuation of clauses and of other sentence members. Rules governing punctuation are dealt with in Chapter XIII.

an adjective, or an adverb; a noun (substantive) clause is used as a noun, that is, as the subject or object of a verb, or as the object of a preposition, and so on.[6]

We shall clearly understand the functions performed by adjective and adverbial (subordinate) clauses if we constantly bear in mind that such clauses, being modifiers, perform very much the same functions as are performed by word-modifiers.

Word-modifiers may be divided into two general classes:

(1) *Adjective* modifiers: The *large* apple fell from the tree.

(2) *Adverbial* modifiers: The man ran *fast.*

What now are the precise functions performed by word-modifiers?

An *adjective* word-modifier, on the one hand, develops in more definite detail the idea conveyed by a noun, or by a pronoun. In (1) the noun *apple* gives us an idea of a certain kind of fruit; and the adjective word-modifier *large* gives us a still more definite idea of this fruit.

An *adverbial* word-modifier, on the other hand, develops in more definite detail the idea conveyed by a verb, an adjective, or an adverb. In (2) the verb *ran* gives us an idea of a man going at a pace faster than a walk; and the adverbial word-modifier *fast* gives us a still more definite idea of how much faster than a walk the man was going.

A phrase-modifier, and a clause-modifier, may be employed to perform precisely the same function performed by a word-modifier:

[6] A substantive is a word by which, as by a name, some person or thing is called: *bridge, tree, happiness, he, you.* Nouns and pronouns are substantives. When a clause performs the functions of a substantive, it is known as a noun (substantive) clause. A substantive clause may be used as the subject of a verb (*"That he is selfish* is well known"); as the object of a verb ("I know *that he is selfish"*); as an adverbial substantive ("I am sorry *that he is selfish"*); as an appositive ("This is well known,—*that he is selfish"*); and as an absolute substantive (*"Granted that he is selfish,* is not his selfishness our fault as much as it is his?").

(1) *Adjective word-, phrase-, and clause-modifiers:*

The *blind* man ate his dinner (adjective word-modifier).
The man *with sightless eyes* ate his dinner (adjective phrase-modifier).
The man *who was blind* ate his dinner (adjective clause-modifier).

In the foregoing examples, the phrase-modifier and the clause-modifier, like the word-modifier, serve to add a detail to the idea conveyed by the word *man,* but with more emphasis than does the word-modifier.

Adjective clause-modifiers are introduced by *who, which, that,* or by words equivalent to these relative pronouns; as, *when* (time at which), *where* (place at which).

The following are examples of adjective clause-modifiers:

Jonesville, *where we spent the summer,* is a fishing-village.

The early morning hours, *when the dew is still on the grass,* are the most pleasant hours of the day.

The friendships *that we form at college* often remain long after other friendships are forgotten.

The old oak tree *which lifted its branches high above the city plaza* had to be cut down.

James Albertson, *who often was spoken of as the most promising man in his class at college,* was elected District Attorney four years after graduation.

(2) *Adverbial word-, phrase-, and clause-modifiers:*

He left *promptly* (adverbial word-modifier).
He left *on time* (adverbial phrase-modifier).
He left *when he had promised to leave* (adverbial clause-modifier).

In the foregoing examples, an adverbial phrase-modifier, and an adverbial clause-modifier, perform the same function performed by an adverbial word-modifier. The adverbial modifier in each case answers the question "when?" "He left—when?—promptly." Or, "He left—when?—when he had promised to leave."

Adverbial modifiers may answer, among other questions, (a) how? (b) where? (c) why?

(a) He went—how?—as quickly as he could.

(b) He went—where?—where his superior officer ordered him.

(c) He went—why?—because duty compelled him to go.[7]

In being thus used as a modifier, an adjective or an adverbial (subordinate) clause merely develops in more detail one of the ideas which go to make up the principal thought of the sentence, but does not express a complete thought of its own. Words placed in a subordinate clause are therefore of secondary importance; they are an auxiliary force, not the main body.

[7] Of the numerous grammatical forms in which ideas can be expressed, the student should acquire variety in expression by familiarizing himself with as many forms as possible. This familiarity will enable him not only to avoid monotonous repetition of one or two forms, but also to select advantageously those particular forms best adapted to the effective expression of ideas he desires to express. We have seen that in expressing a single idea we often have the choice of three forms: (a) that of word-modifier; (b) that of phrase-modifier; and (c) that of clause-modifier. Observe how, in each of the following groups of sentences, one idea lends itself to expression in several different grammatical forms:

Verbal noun: His *coming* to New York is by no means assured.
Substantive clause: That he will come to New York is by no means assured.
Gerund: Seeing is believing.
Infinitive: To see is to believe.

Infinitive phrase: To win a scholarship he applied himself earnestly to his studies.

Clause of Purpose: He applied himself earnestly to his studies *so that he might win a scholarship.*

Adverbial clause: When we had forded the stream, we sat down upon a log to rest.

Participial phrase: Fording the stream, we sat down upon a log to rest.
Participial phrase, perfect: Having forded the stream, we sat down upon a log to rest.

Prepositional phrase: After fording the stream, we sat down upon a log to rest.

Nominative absolute: The stream forded, we sat down upon a log to rest.
Adjective clause: He went through the little swinging gate into the garden *where the old man raised vegetables.*

Possessive and Adjective: He went through the little swinging gate into the *old man's vegetable garden.*

Of-phrase and Adjective: He went through the little swinging gate into the *vegetable garden of the old man.*

Rule V. Do not obscure the central thought of a sentence by crowding into the sentence an excessive number of subordinate, or modifying, details. Take out the more important subordinate details and place them in a separate sentence, or in separate sentences.

EXAMPLES

In his youth, before he attained fame, Joseph Conrad was one of those who "go down to the sea in ships," visiting many strange lands and learning at first-hand of the life of a sailor, which knowledge afforded him a wealth of material for the novels he was to write. (Evidence of Unity is violated, for so many subordinate ideas are expressed that the very multiplicity of their relations to the central thought confuses the reader.)

Improved by placing the more important subordinate details in separate sentences: In his youth, before he attained fame, Joseph Conrad was one of those who "go down to the sea in ships." He visited many strange lands and learned at first-hand of the life of a sailor. It was this early experience which afforded him such a wealth of material for the novels he was to write.

Equipped only with such education as he could pick up in a scant two years at a primary school, Benjamin Franklin at the age of twelve was apprenticed as a printer to his brother James, who later established a paper called the *New England Courant*, which Benjamin helped deliver.

Improved: Equipped only with such education as he could pick up in a scant two years at a primary school, Benjamin Franklin at the age of twelve was apprenticed as a printer to his brother James. Franklin's brother later established a paper called the *New England Courant*, which Benjamin helped deliver.[8]

[8] Awkwardness in expressing such subordinate details as may properly be included in a single sentence, often will give the impression that an excessive number of details have been employed. Among the awkward constructions of this type that are most often met with is the "overlapping" construction. In this construction, the second clause, or phrase, depends on the first, the third on the second, the fourth on the third, and so on. For example:—

Awkward: I followed his advice, which was to find a nook which was shaded from the sun, which was excessively hot.

Improved: Following his advice, I found a nook shaded from the excessively hot sun.

It must be borne in mind that a long sentence, if properly planned, will not

EXERCISE: *Revise in accordance with Rule 5*

1. The Trader's Bank is the oldest bank in this section of the country, having recently been consolidated with the New Commercial Bank, which is controlled by Mr. Mockton, one of the most successful bankers of Greenville, who has lived in this section since he was a boy.

2. The steamer *Queen,* which is owned and operated by the Lawson Navigation Company and which is the largest steamer on the lake, makes three trips a week to Hunter's Point, a summer resort that each year attracts a large number of campers, and where I have spent the last two summers, because I enjoyed the fishing and the life out-of-doors.

3. The blowpipe, a weapon used by certain tribes of South America, consists of a long tube from which a poisoned dart is expelled by the breath, the weapon being cleverly fashioned from two stems of a palm by the natives of South America, who are supplied with a great number of them for use in war.

violate the principle of Unity. Consider in this regard the following sentence written by Macaulay:

They turned with loathing from the atrocity of the strangers who seemed to love blood for its own sake, who, not content with subjugating, were impatient to destroy, who found a fiendish pleasure in razing magnificent cities, cutting the throats of enemies who cried for quarter, or suffocating an unarmed population by thousands in the caverns to which it had fled for safety. (Note that in this sentence the first three subordinate clauses, beginning with *who,* all depend upon the same sentence member—*strangers;* and that three phrases—*in razing . . . (in) cutting . . .* and *(in) suffocating . . .* —depend upon the same sentence member—*found.* A logical and definite plan of construction is evident also in the fact that the principle of parallelism is adhered to,—that is, in the fact that sentence members having the same logical function are given the same grammatical construction. This is true of the three clauses, and of the three phrases, we have just discussed. (Parallelism is dealt with under Rule 28, page 126.)

When a considerable number of subordinate details are employed in building up a central impression, these subordinate details are properly included in one sentence. For example: It is all to me as if it had happened yesterday,—the clanging of the fire-bells, the hoarse shouts of the firemen, the wild rush and terror of the streets; then the great hush that fell upon the crowd; the sea of upturned faces with the fire glow upon it; and up there, against the background of black smoke that poured from roof and attic, the boy clinging to the narrow ledge, so far up that it seemed humanly impossible that help could ever come. (The central impression conveyed by the subordinate details is that of peril from the fire.)

4. If my plan works out well a good crop will be my reward and then I shall have made a fair start, although, of course, the plan may fail and then a poor crop will be the handicap I shall have to face, but I do not believe the plan will fail, and just to show you how much faith I have in it I am going to attempt in the near future to turn two thousand dollars into a small fortune.
5. The earliest and most primitive way of making bread was to soak the grain in water, subject it to pressure, and dry it by artificial heat, a later improvement upon this method consisting of pounding the grain between two flat stones, before moistening and heating, a method which seems crude enough in the light of present-day methods of making bread.

Rule VI. Do not express a subordinate thought in the main clause, and a principal thought in a subordinate clause, of a complex sentence.

EXAMPLES

Wrong: A member of the Cabinet called the conference which averted the closing down of thousands of factories. (The fact that the conference was called by a member of the Cabinet is not nearly so important as the fact that the conference averted the closing down of thousands of factories. Evidence of Unity is therefore violated. The ideas subordinate in importance are expressed in a main clause,—a fact which falsely announces them to the reader as chief in importance; the ideas chief in importance are expressed in a subordinate clause,—a fact which falsely announces them to the reader as subordinate in importance.)

Correct: The conference which was called by a member of the Cabinet averted the closing down of thousands of factories. (The subordinate thought properly is placed in a subordinate clause; the main thought, in a main clause.)

Wrong: The woman was crossing the street when a speeding automobile ran into her.

Correct: While the woman was crossing the street, a speeding automobile ran into her.

EXERCISE: *Revise in accordance with Rule 6*

1. The King was stepping into the royal carriage when a shot was fired.
2. On Main Street is the white three-story building which is the city hall.
3. Although the two high-powered automobiles crashed together, the

traffic officer had given the signal that should have prevented the accident.

4. The President spoke for five minutes to the Senate, saying that he was determined to veto the bill.
5. The doctor came from a town six miles away, assuring us that the sick man was out of danger.

GENERAL EXERCISE

Rules 5 and 6

In each of the following sentences either excessive subordination has burdened the sentence with details so intricate as to be confusing; or, a subordinate thought has been placed in the main clause and a principal thought in a subordinate clause, of a complex sentence. Revise the sentences:

1. The landlord raised the rent of my apartment, which was only a flat that was unfurnished, also cold and gloomy, being on the side of the house that never gets the sun.
2. He asked me to sit down, stating that he would make me the loan that meant so much to me.
3. The man who won the prize was the first speaker.
4. He formed a resolution which was to pay off every penny of the debt his brother had contracted.
5. The cabin, which was without windows, had openings in the side which let in the light, as well as the cold air in winter, being not only our living-place, but also being used as a kitchen for the plantation, which stretches away for several miles on every side of us.
6. Walking down the main street of Circleville at five o'clock one afternoon, just after the train had deposited at the station the fifty or sixty residents who go back and forth to the city every day, I heard a terrific explosion, and looking toward the station, I saw smoke curling out through a broken window-pane, learning later that some dynamite carelessly left in the waiting room by a tired workman who was waiting for the train back to the city, had fallen off the seat and exploded, fortunately without injuring anyone.
7. The firemen came, putting out the fire soon after they arrived.
8. Andrew Larson, who, as I remember the story, came to New York City on foot from a little town in Pennsylvania, without a penny in his pocket, is now the president of a large exporting company, which has its offices in this office-building, the tallest in New York, which was recently completed at a cost of several millions of dollars.

Chapter IV

[Outline]

UNITY (*continued*)

SUBORDINATION AND COÖRDINATION

1. A main clause is one which, standing alone, makes sense. A main clause, if considered apart from the sentence in which it occurs, is complete in itself and constitutes a sentence.
2. The main clauses of a compound sentence are known as coördinate clauses, because they express coördinate thoughts —thoughts equal in importance.

Rule VII (page 43). **Do not express in the form of a main (coördinate) clause of a compound sentence, a thought which is logically subordinate. A subordinate thought must be expressed in a subordinate grammatical form.**

Rule VIII (page 45). **Do not express in a series of short sentences a succession of thoughts most of which are subordinate in importance. A subordinate thought must be expressed in a subordinate grammatical form.**

Rule IX (page 48). **In writing a compound sentence, avoid the "stringy" construction that results from joining by *and* or by *but*, a number of loosely related clauses.**

Rule X (page 49). **Do not join a subordinate sentence member (word, phrase, or subordinate clause) by *and* or by *but*, to the member upon which it depends.**

Chapter IV

UNITY (*continued*)

SUBORDINATION AND COÖRDINATION

Let us determine precisely what is the relation in thought that exists between the main (coördinate) clauses that make up a compound sentence. We already have accepted the following sentence as being a properly constituted compound sentence:

His voice shook with rage and his hand trembled.

But we do not regard as an acceptable one, this next sentence:

A tramp walked along a dusty road leading to Albany, and Albany is the capital of New York.

Why should we, on the one hand, accept the first sentence, made up of two main clauses, as a compound sentence, and, on the other hand, reject as such the second "sentence," apparently also made up of two main clauses? Simply because the definition with which we began our study of sentence structure requires that a sentence consist of

one thought completely expressed in words.

The two statements of the first sentence unite to form one central thought. But the two statements of the second "sentence" do not so unite.

The single central thought expressed by the first sentence is that a certain male being is angry; and the two statements—*His voice shook with rage* and *his hand trembled*—together completely express this thought, a thought which neither statement, taken alone, can completely express. It is evident,

however, that the two statements of the second "sentence"—*A tramp walked along a dusty road leading to Albany* and *Albany is the capital of New York*—taken together, create, on the contrary, no central impression, express no single central thought.

Let us consider one other example in illustration of this principle of unity as applying to the relation between coördinate clauses in compound sentences:

The wind blew a gale.
The rain came down in torrents.

Here are two complete and distinct thoughts, one about the blowing of the wind and the other about the coming down of the rain. Each thought is separate, complete in itself.

Now let us put the two simple sentence units together into one larger and more comprehensive sentence unit:

The wind blew a gale and the rain came down in torrents.

These two relatively small units, thus combined in a compound sentence, unite to make a single central thought about a storm. We no longer think of the blowing of the wind as separate and distinct from the coming down of the rain. Rather do we think of the storm itself, as a single unit made up of two smaller units, equal in importance, one to the other —the blowing of the wind and the coming down of the rain.[1]

[1] A sentence we have seen (page 5) is a group of words completely expressing one thought. We have also seen that a thought is not completely expressed unless it is so expressed as to make sense, as to be understandable (page 6). It is clear, therefore, that a group of words not making sense is not a sentence; for no such group of words can be said completely to express a thought.

It does not follow, however, that every group of words that makes sense expresses completely the particular thought the writer has in mind. The group of words *I shall go* is a sentence; it completely expresses a certain thought in such a way as to make sense. But if the particular thought the writer desires completely to express is *I shall go, if you will go with me,* then the group of words *I shall go* does not completely express this particular thought. To completely express the thought he has in mind, the writer properly makes use of a main clause *I shall go* and of a subordinate clause *if you will go with me.* The main clause, considered apart from the complex

Rule VII. Do not express in the form of a main (coördinate) clause of a compound sentence a thought which is logically subordinate. A subordinate thought must be expressed in a subordinate grammatical form.

EXAMPLES

Wrong: The Chairman of the Finance Committee voted against the bill and he had been elected from Alabama. (Because the two thoughts are of unequal importance, they do not coördinate to build up a single central thought. Thus Evidence of Unity is violated. The ideas conveyed by the second statement are subordinate in importance. They should therefore be expressed in a subordinate, and not in a main, clause.)

Correct: The Chairman of the Committee, who had been elected from Alabama, voted against the bill. (The relation between the two thoughts is brought out clearly by expressing the subordinate thought in a subordinate, or modifying, clause, and the principal thought in a main clause, within the same sentence.)[2]

Wrong: The actors had not been paid for two weeks and they refused to appear at the evening performance.

Correct: Because the actors had not been paid for two weeks, they refused to appear at the evening performance. (By expressing the

sentence in which it occurs, makes sense; it constitutes a sentence. It completely expresses a thought of its own, a thought which is, however, essentially different from the particular thought the writer has in mind. For the immediate purpose of the writer, *I shall go* does not completely express his thought.

Similarly, the group of words *The wind blew a gale* is a sentence, completely expressing a certain thought; and the group of words *The rain came down in torrents* likewise is a sentence. But if the particular thought the writer desires to express is a thought which does not concern solely either the blowing of the wind or the coming down of the rain, but which concerns the fury of the storm, a fury made up both of the wind and of the rain, then neither the sentence *The wind blew a gale* nor the sentence *The rain came down in torrents* completely expresses the particular thought he desires to express. This particular thought is completely expressed by the compound sentence *The wind blew a gale; the rain came down in torrents.*

The particular thought the writer has tried to express, determines, then, whether or not the sentence he has written is a correct sentence, that is, a sentence which completely expresses the thought intended to be expressed.

[2] If no expressed or implied relation existed between the two thoughts, it would, of course, be necessary to place them in separate sentences. (See Rule 4, page 21.)

subordinate thought in a subordinate clause introduced by *because*, we bring out clearly the relation between the two thoughts.)

Ideas of lesser importance may be subordinated by being expressed in the form of:

(1) A single word-modifier.
(2) A phrase-modifier.[3]
(3) A clause-modifier.

(1) *A single word-modifier.*

Clause: He rented a room and it is sunny.
Word: He rented a *sunny* room.

(2) *A phrase-modifier.*

Clause: He struck out blindly at his assailant and gave a cry of rage.
Prepositional phrase: *With a cry of rage,* he struck out blindly at his assailant.

Clause: Hazing is an inheritance from the middle ages, and it should be prohibited.
Appositive phrase: Hazing, *an inheritance from the middle ages,* should be prohibited.

Clause: He lost no time in taking up the challenge, and he was quick tempered.
Participial phrase: *Being quick tempered,* he lost no time in taking up the challenge.

(3) *A clause-modifier.*

Main clause: Jackson lived in Texas for the past ten years, and he does not regard summer weather in the East as being excessively warm.
Improved: *Because Jackson lived in Texas for the past ten years,* he does not regard summer weather in the East as being excessively warm.

Main clause: We arrived at the station and were told that the train had left.
Improved: *When we arrived at the station,* we were told that the train had left.

[3] Properly constructed phrases have the same grammatical uses in the sentence that single words have. Hence a phrase does the work of a single part of speech. On this basis, phrases (like clauses) are differentiated as *adjective* phrases, *adverbial* phrases and *noun* (*substantive*) phrases.

Adjective phrase: The pen *with the stub point* is mine.
Adverbial phrase: Place the inkstand *on the table.*
Noun phrase: Climbing a hill is tiring.

EXERCISE: *Revise in accordance with Rule 7*

1. The Mayor was in favor of the measure and he spoke first.
2. My friend's home is encircled by big trees and flanked by a meadow rich with the promise of harvest and he seldom visits it.
3. The apartment house is located in one of the most desirable residential sections of Chicago, and it was sold at a sacrifice.
4. Truth is self-evident, and the best service a speaker can render a truth is to state it so clearly that it can readily be comprehended.
5. Jameson has been with the Aztec Electric Company only two years and he was recently elected general manager.
6. This strike was started by two of the most highly organized and most powerful bodies of men in the United States, and threatened the industrial peace of the entire country.

Rule VIII. Do not express in a series of short sentences a succession of thoughts most of which are subordinate in importance. A subordinate thought must be expressed in a subordinate grammatical form.

Consider the effect produced by the following succession of simple sentences:

Mr. James Brown died Friday night. He was the leading banker in Zanesville. He is survived by a widow. His widow is the daughter of Mr. and Mrs. Arthur C. Jones.

Most of the thoughts conveyed by these sentences are, in reality, thoughts of minor importance. And yet each thought, by its being given a separate sentence, is announced to the reader as of major importance. Evidence of unity is violated, for the relations that actually exist among the various ideas and thoughts in the sequence of sentences are not clearly conveyed to the reader. The error is corrected by placing in subordinate sentence structure such thoughts as are subordinate in importance:

Mr. James Brown, *who was the leading banker of Zanesville,* died Friday night. He is survived by a widow, *who is the daughter of Mr. and Mrs. Arthur C. Jones.* (The subordinate clauses are italicized.)

Common sense must be employed in determining which

groups are of subordinate importance, and which groups are of chief importance. If Mr. Brown's death has already been recorded, and it is now desired in writing an obituary notice to emphasize the fact that he was the leading banker of the city in which he lived, the first sentence might properly be written:

Mr. James Brown, who died Friday night, was the leading banker of Zanesville.[4]

ADDITIONAL EXAMPLES

Effect of "jerkiness": De Maupassant's stories are translated from the French. The translator has kept very successfully to the French manner of expression. De Maupassant's stories are very disappointing to me. The stories are all written in the same sad, morbid strain. Most of the stories have very little plot.

Improved by placing subordinate ideas in the subordinate position of modifiers: In translating De Maupassant's stories from the French, the translator has kept very successfully to the French manner of expression. I am, however, disappointed in the stories because they are all written in the same sad, morbid strain, and because most of them have very little plot.

Effect of "jerkiness": Lovejoy was killed at Alton. He was killed in November, 1837. He was an American citizen. He was killed by a raging mob. He was killed for defending the right of free speech.

[4] While discussing subordinate word-, phrase-, and clause-modifiers, it may be well to familiarize ourselves with the nature of a somewhat similar group of words which also is used as a modifier: the modifier in apposition (an appositive as a modifier). We already have considered the sentence,

He is survived by a widow, *who is the daughter of Mr. and Mrs. Jones.*

Now the two words—*who is*—which introduce the subordinate clause, might have been left out, and the sentence written as follows,

He is survived by a widow, *the daughter of Mr. and Mrs. Jones.*

The latter construction is grammatically correct, because the group of words, *the daughter of Mr. and Mrs. Jones,* is in apposition with *widow,* the word immediately preceding it. Note that the appositive phrase identifies the same person identified by the noun with which it stands in apposition. Thus we may say,

He is survived by a widow;

or, we may say,

He is survived by the daughter of Mr. and Mrs. Jones:

and in each case we shall be talking about the same woman.

(For punctuation of the Modifier in Apposition, see page 167.)

Improved: Lovejoy, an American citizen, was killed by a raging mob at Alton in November, 1837, for defending the right of free speech.

Effect of "jerkiness": The fisherman wades into the stream. He comes to a willow tree. This tree hangs over the water. In its shade lurk trout. The fisherman casts his fly so that it strikes the water just where the shadows fall. The trout are attracted by the fly. They come to the surface and strike.

Improved by placing subordinate ideas in the subordinate position of modifiers: Wading the stream, the fisherman comes to a willow tree which hangs over the water. He casts his fly so that it strikes the water just where the tree's shadows fall, for he knows that the trout lurk there. Attracted by the fly, the trout come to the surface and strike.[4]

EXERCISE: *Revise in accordance with Rule 8*

1. The Vice President presides at meetings of the Senate. He is nominated by his party in convention. He is elected by the people.
2. The tonic should be taken three times a day. It should be taken just before meals.
3. The train stops for two hours at Austin. Austin is the capital of Texas.
4. The lion comes to the lonely lake at sundown. He is seeking water. He is unaware of the hunters. They lie in ambush.
5. The brine is pumped to the surface. It is then run into a cistern. This cistern is at a higher level than that of the evaporating-pans. The brine descends into the evaporating-pans through pipes.

[4] Phrases introduced by a participle are employed as modifiers in place of subordinate clauses. These phrases are:

Wading the stream, the fisherman, etc. (the present participle ending in *ing*).

Attracted by the fly, the trout, etc. (the past participle ending in *ed*).

The foregoing two participial phrases take the place of the following subordinate clauses:

While he is wading the stream, the fisherman—
Because they are attracted by the fly, the trout—

Additional examples of a participial phrase, with the clause that it replaces:

The first man we saw on the road was a farmer, *trudging along beside his team.*

The first man we saw on the road was a farmer *who was trudging along beside his team.*

Halted at the border by a customs official, we were told that our baggage was to be inspected.

When we were halted at the border by a customs official, we were told that our baggage was to be inspected.

Rule IX. In writing a compound sentence, avoid the "stringy" construction that results from joining by *and* or by *but*, a number of loosely related clauses.

The repeated use within the same sentence of *and*, or of *but*, as a connecting word between clauses, is likely to result in a compound sentence that is loosely knit and awkward. Such a construction should be avoided, regardless of whether or not the clauses joined by *and*, or by *but*, are logically coördinate.

EXAMPLES

Wrong: Fano is a Danish island and it stretches for some seventeen miles along the North Sea and at its broadest point it is two miles broad and it has one little port, Norby, on the island side, and you reach Norby from Liverpool Street via Harwich and Esbjerg. (Evidence of Unity requires that a sentence be a closely knit unit; that the relation of each part to the whole be accurately and unmistakably expressed. In this sentence, the excessive number of rambling clauses present to the reader a jumble, and not an orderly procession, of related ideas.)

Correct: Fano, a Danish island which stretches for some seventeen miles along the North Sea, is two miles broad at its broadest point. On the island side, it has one little port, Norby, which you reach from Liverpool Street via Harwich and Esbjerg.

EXERCISE: *Revise in accordance with Rule 9*[8]

1. The fish shops are great tanks and in these tanks the fish go on swimming until they attract a customer and for this reason the fish served by our landlady were always fresh.
2. We reached the end of the path leading through the woods and the sun had set and we decided to camp there for the night.
3. My friend Owen Sanders is an excellent judge of good books and he spoke highly of "The Magnificent Ambersons," by Booth Tarkington, and I lost no time in reading it.
4. There were no guideposts at the crossroads and we were forced to find out which road led to the next village and it was some time before we could make the French woman who came to the door understand what we wanted.

[8] For rules governing the punctuation of compound sentences, see pages 170 and 171.

5. Burke was an Irishman and he was right about the American colonies at a time when most men in public life were wrong and he condemned the taxation of the colonies mainly because it conflicted with the established principles which oppose taxation without representation.

Rule X. Do not join a subordinate sentence member (word, phrase, or subordinate clause) by *and*, or by *but*, to the member upon which it depends.[6]

Faulty coördination results when we join by *and*, or by *but*, sentence elements of unequal importance. *And* and *but* properly join two main clauses, or two subordinate clauses, or two phrases, or two words, but not clauses of unequal value, nor a phrase with a clause.

EXAMPLES

Wrong: She looked reproachfully at her father and with tears in her eyes. (A phrase is joined by *and* to a main clause.)

Correct: She looked reproachfully at her father, with tears in her eyes.

Wrong: John is a man of wealth and *who has the respect of his community.* (Ideas subordinate in relation to the central thought are properly expressed in a subordinate clause [italicized]. But even so, the principle of Evidence of Unity is violated; for the subordinate clause, falsely represented as a main clause, is not easily and readily identified by the reader as being subordinate. The word *and*, in fact, falsely announces that the second clause, like the first, is a main clause. The reader recognizes *and* as a connecting word that properly links only sentence members of equal rank: a main clause to a main clause, a subordinate clause to a subordinate clause, and so on.)

Correct: John is a man of wealth who has the respect of his community. (*And* is eliminated.)

Or, Correct: John is a man *who has made a fortune* and *who has the respect of his community.* (Two subordinate clauses are properly joned by *and.*)

Wrong: The highway leads through a district of rough roads, but which affords the shortest route to the sea. (A subordinate clause is joined by *but* to a main clause.)

[6] See footnote 3, page 30.

Correct: The highway leads through a district *which is ordinarily avoided because of its rough roads, but which affords the shortest route to the sea.* (The subordinate clauses are properly joined by *but*.)

EXERCISE: *Revise in accordance with Rule 10*

1. His is an unpleasant position, but which he sought voluntarily.
2. The signers of the Constitution established the principle of the equality of man, and which has since constituted a fundamental principle of American democracy.
3. He is a successful man, but who is not very popular.
4. Perhaps the least assuming of all the delegates was Brown, Senator from Texas, but who was unanimously elected chairman.

GENERAL EXERCISE

RULES 7, 8, 9, AND 10

In each of the following sentences, a thought which is logically subordinate is expressed in the form of a coördinate clause, or a succession of thoughts subordinate in importance is expressed in a series of simple sentences, or a number of loosely related clauses are joined by *and* or by *but*, or a subordinate sentence member is joined by *and* or by *but* to the member upon which it depends. Rewrite the sentences:

1. I looked out of the window and saw two men talking excitedly in the street.
2. The conductor was a small man with pale blue eyes and he stood waiting patiently until the last passenger had climbed aboard the street-car and then jerked the bell cord as a signal to the motorman who for some time had been waiting impatiently to start.
3. The building should be painted. It should be painted at once. It should be painted the same color the house is painted.
4. The ship anchored off Jolo, a beautiful city in the tropics, but which is little known to travelers.
5. She walked three blocks and her new shoes began to pinch and burn her feet and she sat down upon the curb to rest.
6. Pierre Loti is an idealist. He is an idealist with an imagination of surprising strength. He is the author of "Disenchanted." In this book, he presents strange and vivid pictures. They may not seem strange to him. But to us they seem strange. They represent for us mystery. They represent a life apart. They are picturesque.

7. The chief speech of the day was delivered by an aged veteran and his name was Jerry Hancock.
8. The driver was afraid to turn too abruptly on the slippery pavement, and he allowed his machine to bump into the curb, and in this way he managed to avoid what might well have been a serious accident.
9. Washington, D. C., is the capital of the United States and it was once occupied by British troops.
10. We heard two shots fired in quick succession in the dense thicket on the other side of the road and it was six o'clock in the morning.
11. It is an unpleasant duty, but which must be performed.
12. Mr. Paulson won the Presidio Golf Club tournament. Mr. Paulson is a banker. The tournament was played last week.
13. The North Star is in the constellation of the Little Bear and the two stars of the Dipper point to it, and the Guardians of the Pole are in the same constellation as the North Star, and they are so called because they slowly swing around it.
14. Stevenson was an author of great ability, and who possessed a lovable personality.
15. I climbed the fence. The horse saw me. He stopped grazing. He pricked up his ears. I held the halter behind me. I went forward cautiously. The horse tossed his mane. He pawed the ground. He trotted away from me. He followed the fence line around the pasture.
16. My first fight occurred when I was a youngster and it was with one of my boyhood friends, and his name was George, and he and I had always been inseparable, and that fact is what made the occurrence so strange.

Chapter V

[Outline]

UNITY (*continued*)

WHEN TO USE SUBORDINATE CLAUSES

Adverbial subordinate clauses are of the following kinds:

(1) Time Clause
(2) Place Clause
(3) Cause Clause
(4) Result Clause
(5) Purpose Clause
(6) Manner Clause
(7) Degree, or Comparison Clause
(8) Condition Clause
(9) Concession Clause

Rule XI (page 60). In introducing a subordinate clause, employ a connective that makes clear the exact relation between the clause and other parts of the sentence.

Chapter V

UNITY (*continued*)

WHEN TO USE SUBORDINATE CLAUSES

In this chapter, we shall determine the exact nature of the subordinate relations expressed by adverbial (subordinate) clauses,—clauses which, like an adverb, modify a verb, an adjective, or an adverb.

(1) *Time clause,—when?*

I shall leave (when?) *after I get the information* I am seeking.
When the fog comes in, the air is damp.

Connectives employed in introducing Time clauses include:

When	As	While
Whenever	Till	After
As soon as	Until	Then
As long as	Before	Since

(2) *Place clause,—where?*

He went (where?) *where honor awaited him.*
I shall follow you, *wherever you may go.*

Connectives employed in introducing Place clauses include:

Where	Whence
Wherever	Whither

(3) *Cause clause,—why?*

Nathan Hale was shot (why?) *because he was a spy.*

Note in the example above that the first—the main—clause states a certain happening, or result; the second—the subordinate—clause tells what was responsible for—what caused—the happening. The subordinate clause, in other words, tells us the reason for the happening.

Additional examples

He could not hold on to the raft any longer (result), for his strength was giving out (cause).

He was forced to walk home (result), since the last car had left half an hour before (cause).

We gave up expecting fair weather (result), inasmuch as the continual drizzle had considerably lowered our spirits (cause).

Connectives employed in introducing Cause clauses include:

For	Now that
Because	In that
Inasmuch as	Seeing that
As	Owing to the fact that [1]
Since	

(4) *Result clause,—why?*

The lights had been turned out, *so that we had to grope our way in the dark.*

In the complex sentence above the cause is given in the first—the main—clause: *the lights had been turned out.* The result is given in the second—the subordinate—clause: *so that we had to grope our way in the dark.* An additional example:

We had neglected to bring our tent (main clause gives cause), *so that we were forced to lie down and try to sleep in the rain* (subordinate clause gives result).

[1] Do not confuse this usage with that of coördinate clauses of statement-of-fact and source-of-information, which are dealt with on page 65.

Connectives employed in introducing Result clauses include:

That
So that
But that [2]

(5) *Purpose clause,—why?*

He hurried home *so that he could keep a dinner engagement.*

The meaning conveyed by the subordinate clause in the foregoing relation is at once evident when we rewrite the sentence as follows:

He hurried home *for the purpose* of keeping a dinner engagement.

An additional example:

The crowd cheered continuously *in order that the runner might make one last supreme effort to break the record.*

Connectives employed in introducing Purpose clauses include:

That
So that
In order that
Lest

(6) *Manner clause,—how?*

Manner clauses indicate how, or in what manner, the action expressed by the verb is carried out:

He died (how?) (in what manner?) *as though he was proud to die for his country.*

He went about the disagreeable duty quietly, with a smile in his eyes, *as a Christian gentleman should.*

He shouted at his weary subordinates *much as a quick-tempered drill sergeant might shout at an awkward squad on the drill ground.*

[2] Do not confuse this usage with that of coördinate clauses of consequence or inference, which are dealt with on page 67.

Connectives employed in introducing Manner clauses include:

As
As though
As if

(7) *Degree, or Comparison clause.*

There must be a certain restraint placed upon freedom of speech in this country during war time, *just as there is in any other country.* (The subordinate relation which the adverbial clause—italicized—expresses, is a relation of comparison between a certain restraint in this country and that in any other country.)

So far as my memory serves me, I shall relate the details. (The subordinate relation which the adverbial clause—italicized—expresses, is a relation of degree upon which rests the number of details I shall recount.)

Connectives employed in introducing clauses of Degree, or Comparison, include:

As
Than
More than
Rather than
To the degree in which

(8) *Condition clause.*

A subordinate clause is employed to express a condition upon the fulfilment of which the carrying out of the thought expressed in the main clause depends.

If you work hard (condition), you will win success.

In the foregoing sentence, the winning of success is dependent upon the fulfilment of the condition expressed in the subordinate clause.

ADDITIONAL EXAMPLES

Unless it rains, we shall go to the game.

He agreed to accompany us, *provided that we promised to return before ten o'clock.*

Connectives employed in introducing Condition clauses include:

If
Unless (if not)
Provided that
On condition that
In case that
Supposing that [3]

(9) *Concession clause.*

This is a concession clause:

Although the chances favor your election, I am confident that I shall secure the majority of votes cast.

Note that the subordinate clause—*although the chances favor your election*—concedes, or grants, a certain advantage, an advantage that is discounted or overthrown by the statement of the main clause—*I shall secure the majority of votes cast.* The thought conveyed by a sentence containing a subordinate concession clause is this:

In spite of the fact that there are certain difficulties to be overcome in accomplishing this certain act (subordinate clause of concession), I am going to accomplish it.

EXAMPLES

No matter how dark the night, dawn will always come.

Notwithstanding a determined effort on the part of the enemy to repel our attack, we took the line of trenches.

Although it rains in that city nine months out of the year, people who live there rarely wear raincoats and almost never carry umbrellas.

[3] Do not employ *when* or *so* as a connecting word in introducing a condition clause.

Wrong: Take plenty of time *when* you want to avoid mistakes.
Correct: Take plenty of time *if* you want to avoid mistakes.

Wrong: You may go, *so* you return before midnight.
Correct: You may go *provided that* you return before midnight.

Connectives employed in introducing Concession clauses include:

Although	Assuming that
Though	Admitting that
Even if	Notwithstanding
Granting that	No matter how [4]

Rule XI. In introducing a subordinate clause, employ a connective that makes clear the exact relation between the clause and other parts of the sentence.

[4] Do not employ *while* or *so* as a connecting word in introducing a concession clause.

Wrong: *While* he has been here only a short time, he has many friends.
Correct: *Although* he has been here only a short time, he has many friends.

Wrong: *So* you do nothing more than answer the telephone, it will be worth my while to employ you.
Correct: *Although* you do nothing more than answer the telephone, it will be worth my while to employ you.

Chapter VI

[Outline]

UNITY (*continued*)

WHEN TO USE MAIN (COÖRDINATE) CLAUSES

Main (coördinate) clauses of the following kinds are joined in forming Compound sentences:

(1) Similar Thought Clauses
(2) Contrasted Thought Clauses
(3) Alternative Clauses
(4) Statement-of-Fact and Source-of-Information Clauses
(5) Statement and Example Clauses
(6) Clauses Which Repeat the Same Thought
(7) Consequence or Inference Clauses and Statement-of-Fact Clauses

Rule XII (page 69). Employ a connective that makes clear the exact relation between main (coördinate) clauses.

Chapter VI

UNITY (*continued*)

WHEN TO USE MAIN (COÖRDINATE) CLAUSES

Let us now determine the exact nature of the relations which may exist between main (coördinate) clauses of a compound sentence.

(1) *Similar Thought Clauses.*

We already have seen [1] that the relation of similarity existing between two thoughts employed in building up a single central impression and expressed in clauses of equal value, can be made evident by joining the two clauses by *and:*

The pleasant old gentleman looked at me sneeringly and marched off wagging his head. (Central impression is that of the attitude of the old gentleman.)

A single light burned at the end of the long, quiet street and a solitary policeman walked his lonely beat past it. (Central impression is that of the loneliness of a city street at night.)

She was seated across a donkey between a pair of glittering milk cans; and, as she went, she kicked jauntily with her heels upon the donkey's side, and scattered shrill remarks among the wayfarers. (Central impression is that made by the woman upon the donkey.)

Connectives employed in joining similar thoughts include:

And	Likewise
Besides	In addition
Moreover	Then too [2]
Furthermore	

[1] Chapter 4, page 42.

[2] When the relation between the main clauses of a compound sentence is an obvious one, a semicolon may be employed between the clauses in place of a coördinating conjunction. This construction is especially effective if the sentence contains more than two main clauses. For example:

A dog lay asleep in the sun on the gravel path; bees buzzed about the flowers; birds sang in the arbor; the peace and quiet of a hot July after-

(2) *Contrasted Clauses.*

The contrast existing between two dissimilar thoughts, each expressed in a separate clause, can be made evident by joining the two clauses by *but,* or by another connective of similar meaning. For example:

John Smith is wealthy, *but* William Brown is poor.

Here the purpose of the complete sentence clearly is to oppose the thought of one man's wealth against the thought of another man's poverty, so that the reader may be impressed, not with the fact, as in Section (1), that two thoughts are similar, but with the fact, as here, that the two thoughts are utterly dissimilar. The sentence brings out, not a relation of similarity, but one of contrast. For example:

It seemed sailing weather to eye and ear; but down between the banks the wind reached only in faint and desultory puffs.

We had plenty of money in our pockets; nevertheless we were unable to find lodging for the night.

He had the appearance of a man of wealth, and yet he was as poor as Job.

Connectives employed in joining Contrast clauses include:

But	Whereas
Nevertheless	However
Yet	Only
And yet	While

(3) *Alternative Clauses.*

In joining alternative clauses, we offer two possible lines of action, either one of which may be adopted. For example:

Either you may pay cash or you may buy the furniture on the instalment plan.

Note that, as far as the structure of the clauses is concerned, the writer, for his part, indicates no preference be-

noon held sway. (The central impression is that of a garden on a hot summer's day. The semicolon takes the place of the conjunction *and.*)

tween the alternatives. The two clauses are coördinate; they are of equal value; either of them, standing alone, makes sense:

You may pay cash.
You may buy the furniture on the instalment plan.

Examples of Alternative clauses:

In this life, you must pay as you go, or you must look forward to a penniless and unhappy old age.

Neither would he accept our money nor would he acknowledge our thanks.

Hold firmly to the rope as you cross the steep face of the mountain; otherwise you will drop to death on the rocks two thousand feet below.

Connectives employed in joining Alternative clauses include:

Or	Either—Or
Nor	Neither—Nor
Otherwise	Or on the other hand
Else	

(4) *Statement-of-Fact and Source-of-Information Clauses.* Consider the following sentence:

Lincoln's youth was spent in poverty; history tells us that he lacked money with which to buy schoolbooks.

What is the relation between these two clauses? Simply this: the first clause—*Lincoln's youth was spent in poverty*—contains a statement of fact; the second clause—*history tells us that he lacked money with which to buy schoolbooks*—gives the information upon which the writer bases his statement of fact. The second clause introduces evidence, or cites authoritative proof, in support of the statement in the first clause. Examples of sentences embodying the statement-of-fact and source-of-information relation between clauses:

The house had been deserted a long time; for newspapers yellow with age lay half covered with dust on the rotting steps of the porch.

The conjunction usually employed in expressing the statement-of-fact and source-of-information relation between clauses is:

For [3]

(5) *Statement and Example Clauses.*

A compound sentence may be formed by joining one clause which consists of a statement of fact, to a second clause consisting of a concrete example, or illustration, bearing out this fact. For example:

During the war, the Red Cross proved to be the "Greatest Mother of All" (statement of fact): thousands upon thousands of wounded men were cared for by this organization, on the battlefields and in the hospitals of Europe (concrete illustration, or example, bearing out the fact).

A man who has amassed great wealth is not always happy: George Conroy, the wealthiest man in Summerville, has seldom been seen to smile.

Conjunctions are employed but seldom to join clauses between which exists the statement and example relation, for this relation almost always is one that is at once evident. The following connecting words are among those which are occasionally employed:

For example
For
In particular

[3] Do not confuse with coördinate source-of-information clauses, subordinate clauses of cause.

Coördinate clause: The day was dawning; *for the first faint flush had appeared in the eastern sky.*

Subordinate clause: We gave up hope of reaching the top of the mountain, *for the path ended abruptly in a steep cliff.*

The coördinate clause obviously does not give the cause of the day's dawning; it gives, rather, the information upon which the writer bases his statement that the day was dawning.

The subordinate clause gives the cause of our abandoning hope of reaching the top of the mountain.

(6) *Clauses Which Repeat the Same Thought.*

(6) *Repetition of Selfsame-Thought Clauses.*

A compound sentence is formed by joining two or more clauses in each of which, for purpose of emphasis, the selfsame thought is expressed in a different way. For example:

Happily we all shoot at the moon with ineffectual arrows; our hopes are set on inaccessible El Dorado; we come to an end of nothing here below.

It is not always necessary to employ conjunctions in joining clauses in which different words are used in expressing the selfsame thought. Often the relation between the clauses is evident without the use of a connective. If this relation is not clear without a connective, the following connectives are among those which may be employed:

In fact
In truth
In other words
That is to say

(7) *Consequence or Inference Clauses.*

Two statements, one of which is a consequence of the other, or one of which may be inferred from the other, may be joined in the form of a compound sentence. For example:

Relation of Consequence: Wisdom is better than riches; its possession is greatly to be desired.

Relation of Inference: He has not reported for duty this week; he must be on his vacation.[4]

The meaning brought out by the relation of consequence existing between the two clauses in the first sentence may be thus expressed:

Wisdom is better than riches; consequently its possession is greatly to be desired.

[4] Do not confuse this usage with that of subordinate clauses of result, which are dealt with on page 56.

The meaning brought out by the relation of inference existing between the two clauses in the second sentence may be thus expressed:

He has not reported for duty this week; *from this fact it may be inferred* that he must be on his vacation.

ADDITIONAL EXAMPLES

Relation of Consequence: He decided to get a complete rest during the summer; therefore he went camping in the mountains.

Relation of Inference: His clothes were torn and dusty and he was barely able to shamble along, dragging one foot after the other; he must have come a long distance over the rough country roads.

Connectives employed in expressing a relation of consequence, or in expressing a relation of inference, between clauses include:[5]

Consequently	Wherefore
Therefore	So
Accordingly	So that
Hence	So then

[5] Do not confuse coördinate clauses of consequence or inference with subordinate clauses of result.

Coördinate clause of consequence: He would not accept the nomination; *hence the party chose another candidate.*

Subordinate clause of result: The lights had been turned out, *so that we had to grope our way home in the dark.*

A study of the foregoing two sentences will make evident the fact that the relation expressed by the coördinate clause of consequence in the first sentence, is much the same as that expressed by the subordinate clause of result in the second sentence. The chief distinction lies in the relative degree of emphasis given the thoughts. In the first sentence, the thought, *hence the party chose another candidate,* since it is expressed in a main (coördinate) clause, is regarded as being equal in importance to the thought expressed by the other main (coördinate) clause in the sentence. In the second sentence, on the other hand, the thought, *so that we had to grope our way home in the dark,* since it is expressed in a subordinate clause, is regarded as being subordinate in importance to the thought expressed by the main clause in the sentence.

Rule XII. Employ a connective that makes clear the exact relation between main (coördinate) clauses.

EXERCISE

In each of the following sentences, tell what coördinate relation exists between clauses. Then substitute for the dashes between clauses, all the connectives that can possibly be employed in expressing the existing relation, placing first the connective that seems to express this relation most clearly. If the semicolon expresses the relation clearly without a connective, simply strike out the dash.

1. We had not eaten for twenty-four hours;—we had no immediate prospect of eating.
2. He was not certain that trout could be found in that particular stream;—he went fishing there for trout.
3. To our great surprise, the fog mists were dissipated by the light breeze from the ocean;—the sun once more poured its warming rays down upon us.
4. We hold the fate of the Republic in our hands;—we, and we alone, have the power here tonight either to destroy or to perpetuate this Union of States.
5. Arthur is the most painstaking man in the office;—during the ten years that he has been keeping the books of our firm, he has not, to the best of my knowledge, been guilty of a serious error.
6. We have missed the train;—we shall have to walk.
7. We were reasonably certain that a rain storm would overtake us before we reached the next landing;—we had seen sudden flashes of heat lightning through the thick branches of the trees overhead.
8. The last swimmer gave up all hope of winning the race;—we saw him stop swimming in midstream and signal for one of the rowboats to pick him up.
9. Even though several members of the Board of Directors have severely criticized Johnson's management of the affairs of the company, he has not handed in his resignation;—he must feel confident of the support of the majority of the Board.
10. I can't see my way clear to lend you all the money you want;—I can lend you half the sum.
11. All the preliminary details have been dispensed with;—the way is open for us to deal only with the fundamental facts in the case.

Chapter VII

[Outline]

UNITY (*concluded*)

MAINTAINING CONSISTENTLY ONE POINT OF VIEW

Rule XIII (page 73). **Do not confuse the reader by improper change in number, person, tense, subject, or voice.**

Rule XIV (page 76). **See to it that a figure of speech is consistent throughout. A comparison that is once begun must be carried through without change.**

Rule XV (page 77). **Avoid grammatical constructions which are inconsistent with the logical expression of thought.**

Chapter VII

UNITY (*continued*)

MAINTAINING CONSISTENTLY ONE POINT OF VIEW

The principle of evidence of unity requires that we cause the reader readily to recognize the various ideas expressed by a sentence as being integral parts of one central thought. This essential relation between the central thought and the various ideas embodied in the thought, is obscured if we change abruptly and needlessly our point of view.

Rule XIII. Do not confuse the reader by improper change in number, person, tense, subject, or voice.

EXAMPLE

Confusing; abrupt change in point of view: A man in business should do a little more than is expected of *him*, for otherwise *they* cannot hope to succeed. (The point of view shifts from the singular *him* to the plural *they*.)

Clear: A man in business should do a little more than is expected of *him*, for otherwise *he* cannot hope to succeed.

In accordance with Rule XIII, avoid improper change of:

(A) Pronouns
- (1) Number
- (2) Person

(B) Verbs
- (1) Tense
- (2) Subject
- (3) Voice

(A) Pronouns
- (1) *Number*
- (2) *Person*

Wrong; change in number: *One* should see to it that *their* attitude is an unprejudiced one.
Correct: *One* should see to it that *his* attitude is an unprejudiced one.

Wrong; change in number: Do not neglect to employ *a guide*. *They* will show you where the best trout streams are.
Correct: Do not neglect to employ a *guide*. *He* will show you where the best trout streams are.

Wrong; change in number: If you are with *a person* day after day, you get to know *them* as *they* really are.
Correct: If you are with *a person* day after day, you get to know *him* as *he* really is.

Wrong: *Each* of us has *their* share of misfortune.
Correct: *Each* of us has *his* share of misfortune.

Wrong; change in person: It was worth *his* while to climb the mountain, for from its summit you had a wonderful view of the surrounding country.
Correct: It was worth *his* while to climb the mountain, for from its summit *he* had a wonderful view of the surrounding country.

(B) VERBS

(1) *Tense*
(2) *Subject*
(3) *Voice*

Wrong; change in tense: After he *met* his friend, he *goes* to dinner with him.
Correct: After he *met* his friend, he *went* to dinner with him.

Wrong; change in tense: At nine o'clock the next morning, the unfortunate candidate *went* into the examination room, where he *finds* an instructor writing on the blackboard five questions, not one of which *seems* to concern the subject-matter of the course. (Since the entire passage has to do with past time, the tense should not change from the past tense to the present tense.)
Correct: At nine o'clock the next morning, the unfortunate candidate *went* into the examination room, where he *found* an instructor writing on the blackboard five questions, not one of which *seemed* to concern the subject-matter of the course.

Wrong; change in subject: *Anatole France* has written verse of considerable merit, but *his novels* have won for him wide recognition.

Correct: *Anatole France* has written verse of considerable merit, but *he* has won wide recognition through his novels.

Or, correct: The verse written by Anatole France has considerable merit, but his novels have won for him his wide recognition.

It is advisable to avoid introducing a "false" subject—one which centers the reader's attention upon a word that is not deserving of emphasis. This subject often is that of a subordinate clause:

Wrong: Coming to the path which the shrubbery half concealed, we followed it through the forest. (A subordinate subject—shrubbery—diverts the reader's attention. Ideas are thus presented to the reader in the following order—path—shrubbery, it, i.e., path.)

Correct: Coming to the path which was half concealed by shrubbery, we followed it into the forest.

Wrong; change of voice: As soon as a written examination has been completed by the candidate for the higher degree, he takes an oral examination. (The change is from the passive to the active voice.)[1]

Correct: As soon as the candidate for the higher degree has completed a written examination, he takes an oral examination.

Wrong; change of voice: We stopped on the crest of the road. In the valley below us, not more than one hundred yards away, a farmhouse could be seen.

Correct: We stopped at the crest of the road. In the valley below us, not more than one hundred yards away, we could see a farmhouse.

EXERCISE: *Correct the following sentences in accordance with Rule 13*

1. He had every opportunity to attain leadership in his community, but every opportunity that presented itself was neglected by him.

[1] The passive voice is at times an unemphatic, awkward form.

Awkward: The arrival of the troops was witnessed by the old man.

Improved: The old man witnessed the arrival of the troops.

The passive voice, however, has a definite place when the subject is, as it were, subordinated to the action upon it. "I was forced to do it by my enemies" (passive voice) is more emphatic than "My enemies forced me to do it" (active voice). And "All things were made by Him" (passive voice), is more emphatic than "He made all things" (active voice).

When the passive voice leaves the reader in doubt as to the agent of the action expressed by the verb, then, particularly, should the active voice be employed:

Vague: At noon the camp site was reached (in doubt as to agent).

Improved: At noon we reached the camp site.

2. A person who has always had their room to themselves finds it very difficult to accustom themselves to sharing their room, their dressing table, their bed with a friend.
3. During his short visit, I received some excellent suggestions as to how to get the greatest possible benefit out of my university studies, and he also gave me some good advice as to what was the best fraternity to join.
4. It's not good for anyone to have their way too constantly.
5. As far as my earning a living is concerned, I do not feel that my college education has helped me a great deal; but as for giving one a broader outlook upon life, and making them more tolerant of the failings of others—in these two regards, I believe we are deeply indebted to the training we get at college.
6. Especially to girls living in small country towns, does college open the gates of a dream world. For it is only through the advantages of a college education that she is able to expand her mental horizon.

Rule XIV. See to it that a figure of speech [2] is consistent throughout. A comparison that is once begun must be carried through without change.

EXAMPLES

Wrong: After sailing for years the rough seas of life, he rested at last in the arms of faith. (Because the figure of speech—that of the

[2] Figurative language enables us to compare an object with some other object when the resemblance between the two objects is imaginary rather than literal. It is not difficult to distinguish literal language from figurative language. For example:

Literal language: A cat is like a tiger. (The two creatures belong to the same order of animals, and one actually resembles the other in habits, appearance, etc.)

Figurative language, simile: He fought like a tiger. (He did not actually fight with nails and teeth, but he did, in the ferocity and daring of his fighting, remind us of a tiger.)

Figurative language, metaphor: He was a tiger in fight.

Both the simile and the metaphor given above express a figurative resemblance between two objects. The difference is this: the simile expresses the resemblance in the form of a direct comparison; the metaphor indicates the resemblance by applying to one of the objects (*he*) a word (*tiger*) that literally designates the other object. Usually, *like* or *as* is employed in expressing a comparison that constitutes a simile.

Metonymy, like metaphor, is a figure of speech by which the name of one object is given to the other of two objects. The difference between the two figures is this: in a metaphor, the name is given by way of comparing the

seas of life—is not logically carried through to the end of the sentence, the mental images called up are conflicting.)

Improved: After sailing for years the rough seas of life, he anchored at last in the harbor of faith.

Wrong: The sensitive nose of an experienced politician can see from afar the mere echo of impending conflict. (The images called up are incongruous: a politician's nose cannot "see," and much less can it see an echo; moreover, an impending conflict cannot have an echo, since the echo follows, and does not precede, the sound of conflict.)

Improved: The sensitive ears of an experienced politician can hear from afar the first murmurs of conflict.

Wrong: The rain dried up the stream of automobile traffic that usually flows down the peninsula on Sunday. (It is incongruous to speak of "rain drying up a stream.")

EXERCISE: *Correct the following sentences in accordance with Rule 14*

1. He looked far into the future with a heart that knew no fear.
2. The loyal heart of the private soldier is the backbone of the American army.
3. Like a rudderless ship he drifted with the tide, lacking the will to steer a straight course down Life's broad highway.
4. Patrick Henry will echo down the ages, like a glorious battle cry of freedom.
5. Necessity is a prison whose gates are strong and whose clutch is unrelenting.

Rule XV. Avoid grammatical constructions which are inconsistent with the logical expression of thought.

EXAMPLES

Vague, illogical: Our citizens have more freedom than any other country in the world. (It is illogical to compare *citizens* with *country*.)[3]

two objects; in metonymy, the name is given because, by some association of facts or ideas, one object suggests the other. We employ metonymy when we say *the press*, for the newspapers; *the crown*, for the regal government; *the plow*, for agriculture; *the bench*, for the judges.

Personification is a figure of speech which represents (a) a lifeless object, (b) one of the lower animals, or (c) an idea, quality, or other abstraction, as a person; that is, as being capable of thought, feeling, and speech. For example: The *hot and thirsty face* of the desert dismayed us. The mountain *rose up* before us.

[3] For an explanation of rules governing the use of adverbs and adjectives in forming comparisons, see page 198.

Clear, logical: Our citizens have more freedom than the citizens of any other country in the world.

Vague, illogical: Our baseball team is made up of fewer professional players than any bank.

Clear, logical: Our baseball team is made up of fewer professional players than is the baseball team of any other bank.

Vague, illogical: A sentence is *where* one complete thought is expressed in words. (A substantive is logically defined by another, and not by a *when* or *where clause.*)

Clear, logical: A sentence is *a group of words* which completely expresses one thought.

Vague, illogical: Forgery is when one person signs another person's name to a document, with intent to defraud.

Clear, logical: Forgery is *the signing* by one person of another person's name to a document, with intent to defraud.[4]

GENERAL EXERCISE

Rules 13 and 14

1. Because of the care exercised in the construction of each automobile sent from the factory, they are free from mechanical defects.
2. Anyone who attempts to criticize their neighbor should first make sure that they themselves are not deserving of criticism.
3. Do not admit more men than seats in the auditorium.
4. Unless you pay in advance, or the necessary arrangements for credit are made, the goods will not be sold to you.
5. After the first few weeks of college life, one gets into the spirit of it all, and you begin to make friends.
6. If this system is followed, you can instantly find any letter that has been placed in your files and a great deal of time is saved.
7. Experience in city hospitals enables a physician to become more skilled than the country districts.
8. If there still lives an individual who is interested in reading about the days of knighthood, I advise them to read this book.

[4] The rule that applies in correcting this sentence, and in correcting the sentence immediately preceding, is as follows:

When a noun is defined by a predicate complement, make that complement a noun with or without modifiers,—and not a *when* or *where clause.*

For a discussion of the nature of predicate complements, see end of Chapter I, under *The Grammatical Nature of a Simple Sentence.*

9. No man should be so thoughtless as to shoot a meadow lark. They are the most joyous of all song birds.
10. Boys whose homes are in the factory districts, often are stronger physically than the more exclusive residential districts.
11. When he heard the fire engine coming, he runs down the street.
12. Life on a ranch is more quiet than a city.
13. A man who wants to succeed should not devote all his time to work, but he devotes part of his time to recreation.

Chapter VIII

[Outline]

WHEN TO USE SIMPLE, COMPLEX, AND COMPOUND SENTENCES

In general:

A succession of simple sentences is to be preferred when, in expressing a series of thoughts, it is desired to make each thought stand out distinctly.

A complex sentence is to be preferred when, in expressing the principal thought of the sentence, it is necessary to introduce details which bear upon this principal thought but which, in importance, are subordinate to it.

A compound sentence is to be preferred when it is desired to express thoughts of equal importance regarded as closely knit units which, taken together, form a single central thought.

Chapter VIII

WHEN TO USE SIMPLE, COMPLEX, AND COMPOUND SENTENCES

Let us see under just what circumstances the Simple sentence is the most effective vehicle for conveying our thoughts, under just what circumstances the Complex sentence is the most effective vehicle, and under just what circumstances the Compound sentence is the most effective vehicle.

Consider the following two groups of words, each of which expresses the same points:

Simple: The cashier was on his way to the station. The defaulting teller, with the money from the bank vaults, was waiting for the train to New York City. He planned to go into hiding in the city.

Complex: While the cashier was on his way to the station, the defaulting teller, with the money from the bank vaults, was waiting for the train to New York City, where he planned to go into hiding.

In restricting the expression of his thought to the foregoing simple sentences, the writer denies himself the use of subordinate clauses.[1] The three points he desires to make are:

(1) The cashier was on his way to the station.
(2) The defaulting teller was waiting for the train to New York City.
(3) The teller was planning to go into hiding in the city.

If the complex sentence, with its clause modifiers, conveys to the reader more clearly the exact relation among the three points than does the series of simple sentences, then the complex sentence suits the writer's purpose better than do the simple sentences. Is this the case?

[1] See last paragraph of footnote, page 29.

Let us assume that the writer, guided by the purposes of his narrative, desires to emphasize only a single highly important point: *the defaulting teller's attempt to escape.* Interest in the cashier is then only a subordinate interest; an interest that depends entirely upon what part, if any, the cashier will take in preventing the teller's escape. What the writer wants to impress upon us is not the lone fact that the cashier happened to be on his way to the railroad-station—a fact in itself of little interest—but the fact that he was on his way to the station *at the time* the teller was waiting at the station for a train to New York City. In bringing out, in a subordinate clause of a complex sentence, this time relation which exists between the two points, the writer makes clear the possibility of the teller's being intercepted—a possibility that is full of interest:

While the cashier was on his way to the station. . . .

If, on the other hand, two simple sentences are employed, the reader will be forced to fill in unaided the time relation:

The cashier was on his way to the station.
The defaulting teller, with the money from the bank vaults, was waiting for the train to New York City.

Again, the point that the teller planned to go into hiding in New York City likewise is subordinate in interest to the point that he is about to make his escape. Therefore the former point is properly placed in the subordinate clause of a complex sentence:

Where he planned to go into hiding. . . .

If assigned to a separate sentence in a series of simple sentences, this point assumes undue importance.

From the foregoing discussion of the relative desirability of complex sentences as compared to simple sentences, we come to the following conclusion:

(1) *The complex sentence is to be preferred, when, in expressing the principal thought of the sentence, it is necessary to introduce details which bear upon this principal thought but which, in importance, are subordinate to it.*

The complex sentence, under such conditions, is to be preferred because:

The exact relation between the one central thought and the one or more subordinate details, is clearly brought out.

Another advantage the complex sentence has over a succession of simple sentences is that it prevents monotony of sentence structure which results from undue repetition. (See page 154.) For example:

Simple: He went downtown yesterday. He saw a crowd gathering. He saw the crowd standing in front of the city hall.
Complex: When he went downtown yesterday, he saw a crowd gathering in front of the city hall.

A word of warning will end our discussion of the relative advantages of complex sentences and simple sentences: Do not use a simple sentence when your meaning can be brought out with greater clearness by the use of a complex sentence. For example:

Simple: Having done his best, the boy lost his position.
Complex: Although he had done his best, the boy lost his position.

In the foregoing case, the meaning of the phrase—*Having done his best*—in the simple sentence, is vague; but the meaning of the clause—*Although he had done his best*—in the complex sentence, is clear.

Let us now consider the effectiveness of simple sentences relative to that of compound sentences.

Consider the following two sentences, one simple, the other compound, employed in conveying the same points:

Simple: The broadening influence of life out-of-doors is in contrast with the restricting influence of life within four walls.

Compound: Living out-of-doors broadens the vision; (but)[2] living within four walls restricts it.

Here, there is no doubt that the compound sentence, with its two equally important clauses, set off one against the other, impresses upon the reader the idea of contrast more forcibly than does the awkwardly arranged simple sentence. In the simple sentence the reader finds difficulty in picking out and bringing into contrast the two points; whereas, in the compound sentence, he readily distinguishes the contrast, for the reason that each point, set off against the other, stands out crystal clear.

In the same connection consider the following two sentences:

Compound: His aim in life was an entirely selfish one; (therefore)[3] his friends soon deserted him.

Simple: On account of the selfishness of his aim, his friends soon deserted him.

By means of the compound sentence, we are able to give forceful expression to two distinct points equal in importance. We are able on the one hand to hold up to the reader the man's selfishness, and on the other hand to hold up to him the consequence of this selfishness—the man's being deserted by his friends. In a simple sentence, it is ordinarily more difficult to compare or to contrast one of two points of equal importance with the other, since one point will likely be expressed in a subordinate word or phrase and the other in the main portion of the sentence.[4]

[2] The conjunction, being understood by the reader, is omitted.

[3] The conjunction, being readily understood by the reader, is omitted.

[4] It must of course be recognized that rules regarding the effective selection of type of sentence must not be narrowly applied. The style and taste of the individual writer must be allowed for. For example: The complex sentence *His aim in life was so selfish that his friends soon deserted him,* is nearly as effective, or, perhaps, fully as effective, as the compound sentence *His aim in life was an entirely selfish one; therefore his friends soon deserted him.*

Another particular advantage of a compound sentence over a succession of simple sentences, is made clear by the following example:

Simple: The sun shone brightly. The tide was making—four jolly miles an hour. The wind blew steadily. There were occasional squalls.

Compound: The sun shone brightly; the tide was making—four jolly miles an hour; the wind blew steadily, with occasional squalls.

The compound sentence gives us a central, unified picture of the conditions of weather and tide which were encountered by Robert Louis Stevenson and his companion, when, in their canoes, they started out from the Antwerp docks on their memorable inland voyage. And this is precisely what Stevenson aims to do—to give the reader, not a series of separate, isolated points, but to give him a central and single picture made up of a number of related points, each of which is to be considered, not by itself alone, but as an integral part of the picture.

From the foregoing discussion of the relative desirability of compound sentences as compared to simple sentences, we come to the following conclusion:

(2) *A compound sentence is to be preferred when it is desired to express thoughts of equal importance regarded as closely knit units which, taken together, form a single central thought. A succession of simple sentences is to be preferred when, in expressing a series of thoughts, it is desired to make each thought stand out distinctly.*

Let us now consider the effectiveness of complex sentences relative to that of compound sentences.

Consider the following sentences:

Complex: When I was passing the factory, I witnessed the explosion that killed three men. (The writer subordinates *his passing by the factory.*)

Complex: When—just as—the explosion occurred, I was passing the factory. (The writer subordinates *his witnessing of the explosion.*)

Compound: I *was passing the factory* and I *witnessed the explosion* that killed three men. (Here the writer is, perhaps, thinking of his own narrow escape from injury as he happened to be passing the factory, *as well as* of his having witnessed the explosion; hence he treats each thought as being of equal importance, by placing each in a main clause. The sentence might be paraphrased thus: "Yes, it is true," said the witness, "I was passing the factory and I saw [clearly] the explosion.")

Again, consider the following two sentences, one complex and one compound:

Complex: As the quiet of evening stole over the ancient city, lights appeared in the windows of the quaint houses, warm, friendly, inviting.

Compound: The quiet of evening stole over the ancient city; lights appeared in the windows of the quaint houses, warm, friendly, inviting.

In the foregoing case, the compound sentence is to be preferred to the complex sentence. The writer's purpose is to give a central picture of evening in an ancient city. Each of the points brought out in the sentence is equal in importance to the other, the two, taken together, forming the picture. To place one of these equal points in the subordinate clause of a complex sentence, is to destroy the nicety of balance that should exist.

From the foregoing discussion of the relative desirability of complex sentences as compared to compound sentences, we come to the following conclusion:

(3) *When points unequal in importance are presented to the reader, the complex sentence is to be preferred. When points equal in importance are presented to the reader, the compound sentence is to be preferred.*

We shall next consider the advantages to be gained by the employment of short sentences, under the following three headings:

(a) A short sentence is useful in briefly and vigorously expressing the key-thought of the paragraph.

(b) A succession of short sentences is useful in conveying the idea of rapid action.

(c) A short sentence is useful whenever a given point seems to be of such importance as to warrant its emphasis by isolation.

(a) *A short sentence is useful in briefly and vigorously expressing the key-thought of the paragraph.*

A comparatively short sentence, following in the wake of several longer sentences, will attract and hold the eye of the reader. It is well, then, to reduce to their most simple elements some of the more important thoughts of our composition and to make each of them emphatic by isolation in an occasional short sentence.

Note how Stevenson, in the following passage from "A Night Among the Pines," impresses upon us two important thoughts, by the simple means of isolating each of them in a short simple sentence:[5]

When I awoke again (Sunday, 29th September), many of the stars had disappeared; only the stronger companions of the night still burned visibly overhead; and away towards the east I saw a faint haze of light upon the horizon, such as had been the Milky Way when I was last awake. *Day was at hand.* I lit my lantern, and by its glow-worm light put on my boots and gaiters; then I broke up some bread for Modestine, filled my can at the water-tap, and lit my spirit-lamp to boil myself some chocolate. The blue darkness lay long in the glade where I had so sweetly slumbered; but soon there was a broad streak of orange melting into gold along the mountain-tops of Vivarais. *A solemn glee possessed my mind at this gradual and lovely coming in of day.*

The two short simple sentences italicized above, taken together, give us the gist of the remarkably vivid descriptive passage:

[5] See also the writings of Macaulay.

Day was at hand. A solemn glee possessed my mind at this gradual and lovely coming in of day.

It is at once evident that the two simple sentences above sum up for us, briefly and concisely, the descriptive passage. The other sentences of the paragraph simply supply definite details, telling of the disappearance of all but *the stronger companions of the night,* telling of *the faint haze of light upon the horizon,* of *the glow-worm light,* of *the blue-darkness,* and of *the streak of orange melting into gold along the mountain-tops of Vivarais.*

(b) *A succession of short sentences is useful in conveying the idea of rapid action.*

The short sentence serves a second useful purpose: that of conveying the idea of rapid action, that is, the idea of the happening of events in quick succession. Note how action is emphasized in the following succession of short sentences:

He tunneled the earth and escaped. Hungry and weak, he followed by night the pathway of the railroad. He slept in thickets and swamps. He heard the clatter of pursuing horsemen. He knew the bloodhound was on his track.

(c) *In general, employ a short sentence whenever a given point seems to be of such importance as to warrant its emphasis by isolation.*

Consider, in connection with the foregoing rule, the following examples:

Lack of proper emphasis: With a flourish and a nod to the crowd standing outside, a man posted the latest bulletin in the window of the newspaper office; as the crowd cheered, hats were thrown into the air; McKinley had been elected.

More effective emphasis: With a flourish and a nod to the crowd standing outside, a man posted the latest bulletin in the window of the newspaper office; as the crowd in the street cheered, hats were thrown in the air. McKinley had been elected.

Note that the emphasis secured in the foregoing short sim-

ple sentence is lost if all the sentences in the group are patterned after it:[6]

Lack of proper emphasis: With a flourish, the man nodded to the crowd standing outside. He posted the latest bulletin in the window of the newspaper office. The crowd in the street cheered. Hats were thrown into the air. McKinley had been elected.

Consider the following sentences. Explain why the forms

[6] In expressing a thought emphatically, it must be borne in mind that a short sentence, whether simple, complex, or compound, is not always more effective than a long sentence. The following long sentence, for example, expresses its thought much more emphatically than would a series of short sentences:

Class meetings, business meetings, committee meetings, editorial meetings, football rallies, baseball rallies, pajama rallies, vicarious athletics on the bleachers, garrulous athletics in the dining-room and parlor and on the porch, rehearsals of the glee club, rehearsals of the mandolin club and of the banjo, rehearsals for dramatics (a word to stand the hair on end), college dances and class banquets, more committees for the preparations; a running up and down the campus for ephemeral items for ephemeral articles in ephemeral papers, a soliciting of advertisements, a running up and down for subscriptions to the dances and the dinners, and the papers and the clubs; a running up and down in college politics, making tickets, pulling wires, adjusting combinations, canvassing for votes—spending hours at sorority houses for sentiment; talking rubbish unceasingly, thinking rubbish, revamping rubbish—rubbish about high jinks, rubbish about low, rubbish about rallies, rubbish about pseudo-civic honor, rubbish about girls;—what margin of leisure is left for the one activity of college, which is study?

(The central thought of this sentence is the *multiplicity* of non-academic pursuits that engage the attention of the college student of today. This thought the writer emphatically expresses by crowding helter-skelter into a single long sentence mention of the various pursuits.)

A second example:

Then came, in the intervals of steady card-play, more personal histories of adventure and things seen and reported; panics among white folk, when the blind terror ran from man to man on the Brooklyn bridge, and the people crushed each other to death they knew not why; fires, and faces that opened and shut their mouths horribly at red-hot window-frames; wrecks in frost and snow, reported from the sleet-sheathed rescue tug at the risk of frost-bite; long rides after diamond thieves; skirmishes on the veldt and in municipal communities with the Boers; glimpses of lazy, tangled Cape politics and the mule rule in Transvaal; card-tales, horse-tales, woman-tales by the score and the half hundred; till the firstmate, who had seen more than all of us put together, but lacked words to clothe his tales with, sat open-mouthed far into the dawn.

on the right bring out more clearly the thoughts the writer wishes to convey than do the forms on the left.

The canal was busy enough. Every now and then we met or overtook a long string of boats, with great green tillers. These boats had a window on either side of the rudder. They had a jug or a flower-pot in one of the windows. A dingy followed behind them. A woman busied about the day's dinner, and by her side was a handful of children. These barges were all tied one behind the other with tow-ropes, to the number of twenty-five or thirty. The line was headed and kept in motion by a steamer of strange construction. It had neither paddle wheel nor screw. But by some gear not rightly comprehensible to the unmechanical mind, it fetched up over its bow a small bright chain which lay along the bottom of the canal. Paying this chain out again over the stern, it dragged itself forward, link by link, with its whole retinue of loaded scows.

We stopped half way between Willebroek and Villevorde. We stopped in a beautiful reach of canal like a squire's avenue. We went ashore to lunch. There were two eggs, a junk of bread, and a bottle of wine on board the *Arethusa*. And two eggs and an Etna cooking apparatus on board the *Cigarette*. The master of the latter boat smashed one of the eggs in course of disembarkation. But observing pleasantly that it might still be cooked à la papier, he dropped it into the Etna, in its covering of Flemish newspaper. We landed in a blink of fine weather. But we had not been two minutes ashore, before the wind freshened into half a gale and the rain began to patter on our shoulders.

The canal was busy enough. Every now and then we met or overtook a long string of boats, with great green tillers; high sterns with a window on either side of the rudder, and perhaps a jug or a flower-pot in one of the windows; a dingy following behind; a woman busied about the day's dinner, and a handful of children. These barges were all tied one behind the other with tow ropes, to the number of twenty-five or thirty; and the line was headed and kept in motion by a steamer of strange construction. It had neither paddle-wheel nor screw; but by some gear not rightly comprehensible to the unmechanical mind, it fetched up over its bow a small bright chain which lay along the bottom of the canal, and paying it out again over the stern, dragged itself forward, link by link, with its whole retinue of loaded scows.

Half way between Willebroek and Villevorde, in a beautiful reach of canal, like a squire's avenue, we went ashore to lunch. There were two eggs, a junk of bread, and a bottle of wine on board the *Arethusa;* and two eggs and an Etna cooking apparatus on board the *Cigarette*. The master of the latter boat smashed one of the eggs in the course of disembarkation; but observing pleasantly that it might still be cooked à la papier, he dropped it into the Etna, in its covering of Flemish newspaper. We landed in a blink of fair weather; but we had not been two minutes ashore before the wind freshened into half a gale, and the rain began to patter on our shoulders.

Chapter IX

[Outline]

COHERENCE

1. BY POSITION

To attain Coherence, we should so arrange the different words in the sentence that there will be no possible doubt in the reader's mind as to the exact relation between any one word or group of words and any other word or group of words.

A. Coherence attained by placing modifiers near the words they modify and far from words they may seem to modify.

Rule XVI (page 97). Place modifiers near the words they modify.

Rule XVII (page 97). Do not place between two parts of a sentence, a modifier that may seem to modify either part.

Rule XVIII (page 98). Place together modifiers related to a word in common.

Chapter IX

COHERENCE

(1) BY POSITION

The ideas properly included in a sentence, bear certain definite and important relations to one another, as well as to the central thought of the sentence. Thus we say that, in a given sentence, one word—a word is simply an expressed idea —bears to another the relation of pronoun to antecedent; or of modifier to the word modified; or of a verb to its complement; or of a verb to its subject.

If the relation between *he* and *Joseph* is that of pronoun to antecedent, the meaning of the sentence is befogged in the mind of the reader if he is led to believe mistakenly that the relation of pronoun to antecedent is between *he* and *John;* or, if the relation between *heavy* and *box* is that of modifying word to the word modified, the meaning again is befogged if the reader is led to believe mistakenly that the relation specified is between *heavy* and *boy*. Likewise, the meaning is confused if a subject, or a complement, is related by the reader to the wrong verb, or cannot be related by him to any verb at all; or if other relations among words in a sentence are not correctly and clearly conveyed.

The principle of Coherence has to do with the arranging and phrasing of ideas in such manner as to make their relations one to another perfectly clear. Coherence requires that the parts of a sentence cohere or stick together, to the end that the reader's understanding of the meaning conveyed by the sentence as a whole shall be immediate and certain.

To attain coherence, we must apply the following simple principle:

So arrange and phrase the different words in a sentence that there shall be no possible doubt in the reader's mind as to the exact relation between one word or group of words and any other word or group of words.

In applying the foregoing principle, we may attain coherence in three ways:

I. By Position.
II. By Reference.
III. By Parallelism.

I. *Coherence attained by Position.*

A. Place modifiers near the words they modify and far from words they may seem to modify.

Examine the following sentence:

The team plodded along under the hot sun, that was being driven down the highway beside the river.

Because the relation between *team* and the modifying clause is not definitely brought out, the reader is given the erroneous impression that perhaps it was the sun, and not the team, that was being driven down the highway beside the river. Coherence will result if this relation is made clear:

The *team that was being driven* down the highway beside the river, plodded along under the hot sun.

By *changing the position* of certain words in the sentence, we have done away with vagueness. In the first sentence discussed, the clause *that was being driven down the highway* occupies a position next to the word *sun;* hence the reader is led to assume that a close relation exists between the clause and the word. Not until the position of the clause is so changed as to bring it next to the word *team,* is there shown the relation that actually exists—that of modifying clause to the word modified.

Rule XVI. Place modifiers near the words they modify.

EXAMPLES

(1) *Word-modifiers*

Vague: I only needed five dollars more.

Clear: I needed only five dollars more. (*Only* modifies *five* and does not modify *needed.*)

Vague: I don't ever want to see him again.

Clear: I don't want ever to see him again. (*Ever* modifies *to see* and does not modify *don't want.*)

(2) *Phrase-modifiers*

Vague: The manager turned in at the door where Johnson was sweeping with a notebook in his hand.

Clear: *With a notebook in his hand, the manager* turned in at the door where Johnson was sweeping.

(3) *Clause-modifiers*

Vague: Mountain-trout were eaten by the campers that were fried a short time after they were caught.

Clear: *Mountain-trout, fried a short time after they were caught,* were eaten by the campers.

EXERCISE: *Revise in accordance with Rule 16*

1. Arthur bought a chair for the room he had rented after visiting half a dozen furniture stores.
2. He only was able to buy three shares of stock.
3. We paid every penny of the money we had borrowed with joy in our hearts.
4. The stranger stopped at the gate when the dog barked and waved his hand.
5. We learned that the business had gone into the hands of a receiver when we tried to collect the bill.

Rule XVII. Do not place between two parts of a sentence, a modifier that may seem to modify either part.

EXAMPLES

Vague: He hastened down the street upon the arrival of the train to meet the visiting delegation. (Does *upon the arrival of the train* modify *hastened* or does it modify *to meet?*)

Clear: He hastened down the street to meet the visiting delegation upon the arrival of the train.

Vague: The sermon I understood was not to be preached until several hymns had been sung.

Clear: I understood that the sermon was not to be preached until several hymns had been sung.

EXERCISE: *Revise in accordance with Rule 17*

1. The man whom we endorsed cordially accepted the nomination.
2. When we started up the path without warning a part of the bank caved in.
3. The camper who voices his dissatisfaction sooner or later becomes unpopular.
4. After we heard what he had to say without a moment's hesitation we endorsed the action he had taken.
5. When John came to the stream reluctantly he took off his shoes and stockings and waded across.

Rule XVIII. Place together modifiers related to a word in common.

EXAMPLES

Wrong: When the day's work is done, the farmer rests, in the cool of the evening.

Correct: When the day's work is done, in the cool of the evening, the farmer rests. (*When the day's work is done* and *in the cool of the evening* are modifiers related to a word in common, *rests.*)

EXERCISE: *Revise in accordance with Rule 18*

1. After I have thought over the matter, I shall let you know whether or not I shall sign the contract, after I have consulted with my partner.
2. When Ralph came to a turn in the path, he had to retrace his steps, when he saw that there was a valley between him and his destination.
3. Because the chilly wind of early morning was blowing, we huddled disconsolately around the camp-fire, because we had neglected to bring our heavy blankets.
4. After she heard the door-bell ring a second time, Alice started down the stairs, just as the maid opened the door.

GENERAL EXERCISE

RULES 16, 17, AND 18

In each of the following sentences, modifiers are too far separated from words they modify, or are so placed as to seem to modify either of

two parts of a sentence, or, although related to a word in common, are not placed together. Rewrite the sentences:

1. The white-robed Arab women are closely veiled, their eyes only showing.
2. I was sorry for one baby who was carried off in the arms of an Arab kicking and screaming with fright.
3. I mean a man who will carry us through the crisis the nation is now facing safely.
4. Having nearly caught fifty fish, we decided to go home.
5. He left the room regretfully admitting he was in the wrong.
6. I told him after getting my work done I would go with him.
7. The grocer who forgets to be courteous in most cases fails to build up a prosperous business.
8. A reward of $1,000 will be paid for information leading to the arrest of John Smith, a convict who escaped from the county jail last Sunday, by order of the sheriff.
9. We ate the fish that we had caught that morning with great relish.
10. Before we heard the commotion in the street below, we saw through the window thin wisps of smoke mounting upwards, before we were aware that the building was on fire.
11. In the course of the day's hunt I nearly fired my shotgun twenty times.
12. Unless I decide to come, I shall telephone to you, unless I hear from you in the meantime.
13. We were anxious to introduce our guests to our next-door neighbor, who had been visiting us for two weeks.
14. As soon as I got your message, I took the train to the city, as soon as I could pack up my few belongings.

Chapter IX (*continued*)

[Outline]

COHERENCE (*continued*)

1. BY POSITION (*continued*)

B. Coherence attained by placing in a prominent position the word naming the agent of the action expressed by a verb or by a verb form.

Rule XIX (page 103). **Do not begin a sentence or a clause with a participle or a participial phrase unless the participle or participial phrase logically modifies the subject of the sentence or clause.**

Rule XX (page 105). **Even elsewhere than at the beginning of a sentence or clause, avoid the use of a participle or a participial phrase unless the substantive which it logically modifies is present in the sentence and the connection between the participle or participial phrase and its substantive is natural and immediate.**

Rule XXI (page 106). **Avoid the use of a gerund or gerundive phrase unless the substantive to which it logically relates is present in the sentence and the connection between the gerund or gerundive phrase and its substantive is natural and immediate.**

Rule XXII (page 107). **See to it that the omitted subject of an elliptical clause is the subject of the main, or governing, clause.**

C. Coherence attained by placing together sentence parts which, being related in function, normally belong together.

Rule XXIII (page 108). **Do not needlessly separate sentence parts which, being related in function, normally belong together.**

(a) Subject and Predicate.
(b) Predicate and Object.
(c) Parts of the Compound Verb.
(d) Parts of the Infinitive.

Chapter IX (*continued*)

COHERENCE (*continued*)

1. BY POSITION (*continued*)

We come now to a second way of attaining coherence by Position:

I. *Coherence attained by Position.*

B. Place in a prominent position the word naming the the agent or recipient of the action expressed by a verb or a verb form.

Rule XIX. Do not begin a sentence or a clause with a participle or a participial phrase unless the participle or participial phrase logically modifies the subject of the sentence or clause.

A participle denotes action, as does a verb; yet a participle is not accompanied, as is a verb, by a substantive naming the agent or recipient of the action. For example:

Coming home in the evening

is a participial phrase. The participle *coming* denotes action; it tells us someone is coming. But it does not tell us the agent of this action; it does not tell us who is coming. Not being expressed by the participle, this agent must be expressed by some noun or pronoun occupying so prominent a place in the sentence that its relation to the participle, or participial phrase, will, in consequence, be at once obvious. For example:

Agent not clearly indicated: Coming home in the evening, the factory is passed. (The participial phrase beginning the sentence does not logically modify the subject of the sentence, *factory*.)

Agent clearly indicated: Coming home in the evening, *we* pass the factory. (The participial phrase beginning the sentence logically modifies the subject of the sentence.)

Agent not clearly indicated: Having eaten our dinner, Henry took us for an automobile ride.

Agent clearly indicated: Having eaten our dinner, we went for an automobile ride with Henry.

If it is not expedient to make the agent of the action represented by the participle the subject of the main clause, the sentence may properly be recast by changing the participial phrase to a clause. For example:

Agent not clearly indicated: Having sprained an ankle in practice, the game was played without the full back.

Agent clearly indicated: Because the full back had sprained an ankle in practice, the game was played without him. (Participial phrase changed to a clause.)

Agent not clearly indicated: Having washed the windows, the potatoes were put on to boil.

Agent clearly indicated: After we had washed the windows, we put the potatoes on to boil.

EXERCISE: *Revise in accordance with Rule 19*

1. Attacked by Horace Greeley through the columns of the New York *Tribune*, we applauded Lincoln when he vigorously denied that he was not doing everything within his power to free the slaves.
2. Having failed to pass the examination, the instructor told us we would be re-examined.
3. Accused of theft, the jury found the defendant guilty.
4. Turning the corner of the street, the court house stands in the center of a small park.
5. Having steadfastly refused to budge another inch, we got a newspaper and built a fire under the balky pony.

Note the following two exceptions to the rule that the participle or participial phrase that begins a sentence should modify the subject of the main clause:

(a) *The rule does not apply to an absolute participial phrase in which the participle is accompanied by the noun or pronoun that indicates the agent of the action.*

Correct: *John* being ill, I shall have more than my share of work at the office this week.

(b) *The rule does not always apply to participial expressions in which the agent of the action is clearly indicated but neither is the subject of the main clause nor is expressed.*

Correct: Sacrificing all for country, we see these young heroes marching off to war. (Even though the agent of the action expressed by the participle is not the subject of the main clause, the reader can see clearly that it is *these young heroes,* and not *we,* who are making the sacrifice.)

Rule XX. Even elsewhere than at the beginning of a sentence or clause, avoid the use of a participle or a participial phrase unless the substantive which it logically modifies is present in the sentence and the connection between the participle or participial phrase and its substantive is natural and immediate.

Agent not clearly indicated: We watched the happy campers pass, walking dejectedly along the path. (Here the agent *we* is present in the sentence, but the connection between the participle *walking* and its substantive *we* is not natural and immediate.)

Agent clearly indicated: Walking dejectedly along the path, we watched the happy campers pass.

Agent not clearly indicated: John apologized to his father, convinced that he was in the wrong.

Agent clearly indicated: Convinced that he was in the wrong, John apologized to his father.

Or, Agent clearly indicated: Because John was convinced that he was in the wrong, he apologized to his father. (The participle has been replaced.)

Or, Agent clearly indicated: John, who was convinced that he was in the wrong, apologized to his father.

EXERCISE: *Revise in accordance with Rule 20.*

1. The life guard plunged into the surf and rescued the swimmer, going down for the third time.

2. He saw a robin, loitering along the winding path.
3. I gazed down upon a cluster of houses flying in an airplane.
4. He leaned over the injured man forcing his way through the crowd

Rule XXI. Avoid the use of a gerund or gerundive phrase unless the substantive to which it logically relates is present in the sentence and the connection between the gerund or gerundive phrase and its substantive is natural and immediate.

There is no distinction in form between the gerund and the participle. The present tense of both ends in *ing*.[1] In function, however, they differ widely. The gerund is a verbal used partly like a noun; the participle is a verbal used partly like an adjective.[2]

Gerund: By *going* before the voters, the Republican candidate won the election. (*Going* resembles a verb in that it designates action; it resembles a noun in that it is the object of a preposition.)

Participle: Standing in the middle of the street, the traffic officer directs traffic during the busy hours of the day. (*Standing* resembles a verb in that it denotes action; it resembles an adjective in that it modifies—"tells something in further detail about"—the noun *officer*. . . . Which officer? . . . The "standing officer," that is, the officer who is standing.

EXAMPLES

Agent of action designated by a gerundive phrase, not clearly indicated: Upon arriving at the station, my friend was waiting for me. (The substantive to which the gerundive phrase logically relates, is not present in the sentence.)[3]

Agent of action clearly indicated: Upon arriving at the station, I found my friend waiting for me. (The gerundive phrase at the beginning

[1] The forms of the gerund are exactly like those of the present and perfect participles:

	ACTIVE	PASSIVE
Present:	seeing	being seen
Perfect:	having seen	having been seen

[2] See Gerund, Participle, Chapter XIV (continued).

[3] Rule XXI does not apply when the gerundive phrase designates general action, not the action of a special agent. For example: *In hunting,* the state game laws always should be complied with.

of the sentence, logically modifies the subject of the sentence; hence the relation between the gerundive phrase and the substantive to which it relates is natural and immediate.)

Agent of action clearly indicated: Upon my arriving at the station, my friend was waiting for me. (The pronoun *my* clearly indicates the agent of the action.)

EXERCISE: *Revise in accordance with Rule 21*

1. In drawing up the outline, the first step was left out.
2. The appeal to the jury was ended by quoting from one of Daniel Webster's speeches.
3. In mapping out the campaign, the effectiveness of the enemy's artillery was taken into account.
4. After walking six blocks, the hotel was reached.

Rule XXII. See to it that the omitted subject of an elliptical clause is the subject of the main, or governing, clause.[4]

Agent of action not clearly indicated: While going through the woods, a tree crashed to the ground not five yards away. (The omitted subject of the elliptical clause, is not the expressed subject *tree* of the main, or governing, clause.)

Agent of action clearly indicated: While going through the woods, we saw a tree crash to the ground not five yards away. (The omitted subject *we* of the elliptical clause and the expressed subject of the main clause are the same.)

Agent of action not clearly indicated: While walking to school, my father caught up with me.

Agent of action clearly indicated: While I was walking to school my father caught up with me. (The omitted subject and principal verb of the elliptical clause are supplied.)

EXERCISE: *Revise in accordance with Rule 22*

1. When eight years old, my mother enrolled me in a public school.
2. While calling for help, the thief broke away from the hotel guest and escaped.
3. Though burning rapidly, the farmer had hopes that his barn would be saved.
4. When cold, you should serve the fruit in a salad dish.

[4] An elliptical clause is a clause from which the subject, or the predicate, or both, are omitted.

We come now to a third way of attaining coherence by Position:

I. *Coherence attained by Position.*

C. Place together sentence parts which are related in function.

Rule XXIII. Do not needlessly separate sentence parts which, being related in function, normally belong together.

(a) Do not needlessly separate subject and predicate.
(b) Do not needlessly separate predicate and object.
(c) Do not needlessly separate parts of the compound verb.
(d) Do not needlessly separate parts of the infinitive.

(a) Do not needlessly separate *subject* and *predicate.*

It already has been made clear that a close grammatical relation exists between the subject and predicate of a sentence; the subject tells "what we are talking about," and the predicate tells "what we are saying about the subject." Unless this relation is clear, our sentence is not clear. We should therefore avoid separating the subject from the predicate by interposition of groups of words which occupy the subordinate position of modifiers. Or, if such separation is dictated by necessity, we should make the separation in such a way that the relation between the subject and predicate is not left in doubt.

Wrong: A senior if he has studied conscientiously during his undergraduate years should be able to think clearly and to express himself accurately.

Improved: If he has studied conscientiously during his undergraduate years, *a senior should be able* to think clearly and to express himself accurately.

Wrong: How can a man who has neglected every opportunity for advancement and who has done his work in a careless, half-hearted, manner expect to win promotion?

Improved: How can a man expect to win promotion if he has neglected every opportunity for advancement and if he has done his work in a careless, half-hearted manner?

(b) Do not needlessly separate *predicate* and *object*.

The grammatical relation between the predicate and object is also a close one.

Wrong: He fired without realizing the far-reaching significance of what he was doing the shot that was heard round the world.

Improved: Without realizing the far-reaching significance of what he was doing, he *fired the shot* that was heard round the world.

(c) Do not needlessly separate parts of the compound verb.

In the sentence *I sing* the predicate verb *sing* is a simple verb. In the sentence *I had sung* the predicate verb-phrase *had sung* is made up of an auxiliary and a principal verb. The auxiliary part *had* is added to the verb *sing* in order to express a time other than the present time; in this case to express past perfect time. The parts of the verb-phrase *had sung* must be placed as closely together as possible, for the reason that conjointly they are equivalent to a single verb and express the definite time the writer wants to express; whereas, when these parts are viewed separately, the auxiliary *had* might seem to represent the past tense of the verb *have* used not as an auxiliary but as a principal verb.

Wrong: We felt sure that he would, unless some unforeseen circumstance had delayed him, come.

Correct: We felt sure that, unless some unforeseen circumstance had delayed him, he would come. (Coherence is attained by bringing together the parts of the verb-phrase *would come*.)

(d) Do not needlessly separate parts of the infinitive.

The preposition *to* is known as the sign of the infinitive. By means of this sign we readily distinguish the infinitive from other forms. The present indicative (*I*) *sing* is the same in form as the pure infinitive (*to*) *sing*. Hence, to avoid confusion, the infinitive sign *to* should immediately precede the

infinitive.[5] Although some writers believe in "splitting" the infinitive within the limits of moderation, good usage does not on the whole sanction the "split" infinitive.

Wrong: His endeavor was to constantly excel.
Improved: His endeavor was constantly to excel.

EXERCISE: *Revise in accordance with Rule 23*

1. We, knowing that our provisions would not last more than one day, decided to turn back.
2. He struck in a flash of temper and before he knew what he was doing, his friend.
3. He could, even if his friends had not been there to cheer him, have won the tournament.
4. He was not ready to as yet admit defeat.
5. The Treasurer of the Athletic Association issued, because money for uniforms was needed, a call for all members of the school to subscribe.

GENERAL EXERCISE

RULES 19, 20, 21, AND 22

In each of the following sentences, a participle or participial phrase is not closely connected with the word it modifies, or the agent of a gerund or gerund phrase is not clearly indicated, or the omitted subject of an elliptical clause is not the subject of the main clause. Rewrite the sentences:

1. Having been weakened by the weight of a heavy load, I saw the wagon springs begin to sag.
2. Being built upon a foundation of rotting logs, we were afraid that the house on the hillside would be swept away by the first storm.
3. My side began to ache when climbing the steep hill.
4. The seeds were planted on both sides of the path just after the first rains, patting the moist earth gently over them.
5. As a lawyer, I decided before I was fifteen years of age that my father took very little interest in his profession.
6. Upon coming to a turn in the path, the little village could be seen half a mile away, its windows cheerfully reflecting the sunlight of midday.

[5] After the verbs bid, let, make, and a few others, the infinitive is employed without its sign. For example: I bade him (to) do it.

7. He advised the weary stranger to share our camp for the night, having lost his way in the woods.
8. When driven hard, I have seen the old horse stand at the curb with sides heaving spasmodically and with knees trembling.
9. Half-buried in the sandy soil, we stumbled upon the blackened rocks of some old camp-fire.
10. The carpenter cut the lumber into eight-foot lengths and after being driven into the ground nailed the boards together.
11. Before being hit hard on the head, you are to see to it that the nail has been started in the right direction.
12. In making the rounds of the hospital, patient after patient was cheered by a kind word and a smile from the famous physician.

GENERAL EXERCISE

Rule 23

In the following sentences, parts closely related in function are needlessly separated. Rewrite the sentences:

1. A man, although he should take all legitimate steps to safeguard his own interests, and, particularly, the interests of those near and dear to him, should not forget that it is his duty to safeguard the interests of the community in which he lives.
2. He was resolved to persistently and conscientiously please his employer.
3. He sold, after the failure of the first crop had left him destitute, the farm.
4. I should have been under any other circumstances than those in which I found myself glad to accept the invitation to spend a week in the country.
5. We are compelled to insistently demand our rights and to constantly safeguard the rights of those near and dear to us.
6. John, knowing that both morning papers would print the news of the failure of the lumber company, and not wishing longer to put off the ordeal that he had dreaded for so long, determined to tell the facts in the case to every friend he met that evening.
7. He struck, in a flash of anger and before either of his companions could prevent him, the small boy.
8. He has in spite of the many obstacles that had to be overcome finally won recognition as the foremost scientist in his particular field.

Chapter X

[Outline]

COHERENCE (*continued*)

II. BY REFERENCE

Every personal, relative, and demonstrative pronoun must refer to a *particular antecedent* which is *definitely* and *prominently* expressed.

Rule XXIV (page 115). **Do not let a pronoun appear to refer to two (or more) antecedents. (A pronoun must refer unmistakably to a *particular antecedent.*)**

Rule XXV (page 117). **Do not let a pronoun refer to an antecedent expressed by a phrase, or by a clause. Supply a definite single-word antecedent. (An antecedent must be *definitely expressed.*)**

Rule XXVI (page 118). **Make a pronoun refer to an antecedent that is expressed, not to an antecedent that must be supplied by the reader. (An antecedent must be *definitely expressed.*)**

Rule XXVII (page 119). **Give the antecedent of a pronoun a prominent, not a subordinate, position in the sentence. (An antecedent must be *prominently expressed.*)**

Chapter X

COHERENCE (*continued*)

II. BY REFERENCE

A pronoun conveys no particular idea upon its own account; instead, it refers the reader to an idea conveyed by some other word.[1] A pronoun, in short, is primarily a reference word, and unless the reader can be certain of the antecedent to which it refers, the pronoun serves for him no useful purpose whatever. The following general principle governing the use of pronouns may therefore be regarded as valid:

II. *Coherence attained by Reference.*

A. Every personal, relative, and demonstrative pronoun must refer to a *particular antecedent* which is *definitely* and *prominently* expressed.[2]

Rule XXIV. Do not let a pronoun appear to refer to two (or more) antecedents.

Consider the two sentences:

John Brown met William Smith here yesterday. He is the man who was a candidate for city auditor.

In the latter of the two sentences, there is a presumption that *He* refers to *John Brown,* since *John Brown* occupies the

[1] A word to which a pronoun refers is called its antecedent. The antecedent may follow the pronoun; as, Whenever *he* passed the stranger, *Robert* stopped to chat.

[2] An indefinite pronoun, such as *any, one, few, both, neither, none, something, anything,* does not require a definite antecedent.

main position of subject in the preceding sentence. There is, however, a counter presumption that *He* refers to *William Smith,* since *William Smith* is placed nearer *He* than *John Brown* is placed. The reader thus cannot be sure whether the pronoun refers to the one person or the other.

In connection with Rule 24, consider the following classes of pronouns:

(1) Personal pronouns: *I, you, he, she,* and *it.*
(2) Relative pronouns: *who, which, what,* and *that.*
(3) Adjective pronouns: Demonstratives, *this, that, these, those;* and Indefinites, *any, one, few, both, none,* etc.

(1) Personal pronouns.

Antecedent not clear: When he came to the place where the stream ran through the forest, he plunged into it.

Antecedent clear: When he came to the place where the stream ran through the forest, he plunged into the *water.* (Coherence is attained by substituting a noun *water* for the pronoun *it.*)

Antecedent not clear: Whenever Robert passed the stranger, *he* stopped to chat.

Antecedent clear: Whenever he passed the stranger, Robert stopped to chat.

Antecedent not clear: He told Robert that *he* was to blame. (Indirect discourse.)

Antecedent clear: He said to Robert, "You are to blame". (Direct discourse.)

(2) Relative pronouns.

Antecedent not clear: We heard a tree crash to the ground *which* had been cut by the woodman.

Antecedent clear: We heard crash to the ground a *tree which* had been cut by the woodman. (The reference is made clear by placing the pronoun next to its antecedent.)

Antecedent not clear: A man was talking to the mayor *who* wanted work.

Antecedent clear: A *man who* wanted work was talking to the mayor.

(3) Adjective pronouns.

Antecedent not clear: The mechanic replaced with a new tire the tire that had been punctured. *This* enabled us to continue our journey. (Did the tire that had been punctured enable us to continue our journey?)

Antecedent clear: By replacing with a new tire the tire that had been punctured, the mechanic enabled us to continue our journey. (Coherence is attained by reconstructing the sentence.)

Antecedent not clear: The corporation had quite a large cash surplus on hand, but several of the banks had asked for immediate payment of their loans. *This* gave the directors confidence that the financial crisis would not lead to bankruptcy. (Was it the fact that several of the banks had asked for immediate payment of their loans that gave the directors confidence?)

Antecedent clear: Although several of the banks had asked for immediate payment of their loans, the fact that the corporation still had quite a large cash surplus on hand gave the directors confidence that the financial crisis would not lead to bankruptcy. (Coherence is attained by reconstructing the sentence.)

EXERCISE: *Revise in accordance with Rule 24*

1. The President told the General Manager that he was to take charge of the office.
2. He carried a new tire strapped to the back of his automobile which he had bought that morning for twenty-three dollars.
3. Strawberries grew wild in the meadows which are luscious in flavor.
4. Whenever some purchasing agent gave me an order for fruit, I sent it to the central office.
5. He carried a bundle bound with red twine from which the end of a loaf of bread protruded.

Rule XXV. Do not let a pronoun refer to an antecedent expressed by a phrase or by a clause. Supply a definite, single-word antecedent.[3]

EXAMPLES

Pronoun refers loosely to a general idea expressed by a clause: He was determined to get as much benefit as possible out of his university

[3] Some of the best writers, it is true, occasionally have for the antecedent of a pronoun a phrase or a clause Even in such exceptional cases, however, the sentence is so formed as to make unmistakably clear the pronoun's reference to the phrase or clause as antecedent.

work, *which* explains why he stood first in scholarship. (*Which* refers loosely to the idea expressed by the preceding clause.)

Pronoun refers to a definite, single-word antecedent: He was determined to get as much benefit as possible out of his university work, *a fact which* explains why he stood first in scholarship.

Pronoun refers loosely to a general idea expressed by a clause: We told him we could go with him if he waited a week, which he could not do.

Clear; sentence reconstructed: We told him we could go with him if he waited a week, but he could not wait.

EXERCISE: *Revise in accordance with Rule 25*

1. He wanted to give men and women in the country districts an opportunity to read books written by standard authors, which had been denied them.
2. Follow the directions given you by the representative of the Automobile Association and it will keep you from taking the wrong road.
3. The strikers were told that they could have a 10% increase in wages if they would return to work, which they refused.
4. Because Jones lives simply, it is no reason to believe that he has not plenty of money.

Rule XXVI. Make a pronoun refer to an antecedent that is expressed, not to an antecedent that must be supplied by the reader.[4]

Antecedent not expressed: I am interested in gardening, but I have never had time to plant one.

Antecedent expressed: I am interested in gardens, but I have never had time to plant one.

Antecedent not expressed: Each one of us wants to be contented, and each one of us, if he will, can find it.

Antecedent expressed: Each one of us wants contentment, and each one of us, if he will, can find it.

EXERCISE: *Revise in accordance with Rule 26*

1. I have made a study of seamanship, but I have never seen one.
2. If the gasoline tank is empty, it will not run.

[4] Good usage has sanctioned the occasional employment of the pronoun *it* when the antecedent is not expressed; as,

It is going to rain.
It is cloudy.

3. My liking for John Olden soon developed into friendship and to this day he remains one of the best I have.
4. My brother who has just returned from three years at West Point, has told me so many interesting things about the Army that I have decided to be one.

Rule XXVII. Give the antecedent of a pronoun a prominent, not a subordinate, position in the sentence.

Antecedent not prominent: When we read "Kim," a novel written by Rudyard Kipling, we applaud *his* skill as a realist. (The antecedent is subordinated by being placed in a subordinate position.)

Improved: When we read "Kim," we applaud Kipling's skill as a realistic novelist.

Antecedent not prominent: Although a large number of former service men came to Johnson's office to apply for positions, *he* made it a rule to give each one of them work to do. (The antecedent is subordinated by being placed in the possessive case.)

Corrected: Although a large number of former service men came to his office to apply for positions, Johnson made it a rule to give every one of them work to do.

EXERCISE: *Revise in accordance with Rule 27*

1. When the train stopped for fifteen minutes at Grayson, a small town in the midst of orange orchards, the perfume of their blossoms filled our car.
2. The pert young ticket seller told us they had all been sold.
3. At the end of this drain-board have a dish closet, so that the person drying them will have no extra steps to take.
4. The sheep-herder, with the assistance of his dogs, kept them from wandering far afield during the day.
5. You will be interested in learning something about the technique of sign-painting, even though you never intend to paint one.

GENERAL EXERCISE

RULES 24, 25

In each of the following sentences, the pronoun seems to refer to two antecedents (Rule 24), or it refers to an idea expressed by a phrase or by a clause (Rule 25). Rewrite the sentences:

1. Edward passed the District Attorney, but he did not recognize him.

2. But before we go further let us see what happens at a tea, which will enable us to decide whether or not it is worth while to attend one.
3. Lastly, the fixtures for the interior of the house must be selected. This, of course, will depend upon the owner.
4. By pruning the tree, you are able to send all of the sap into comparatively few buds, which makes the peaches bigger and better.
5. Consider both the cost and convenience of having your own garage and then compare it with what you will get out of it.
6. Arthur was told that he failed in his studies because he did not apply himself, and that he succeeded in athletics because he worked hard. He denied that.
7. The team knew how to follow the ball every second it was in play, which resulted in their winning the championship.
8. The directions warned against turning up the gas too high under the oven. This prevented me from burning my first cake, which I otherwise should have done.
9. Kate Penfield opened the oven door to peek in at the shortcake she was baking. She then closed the door ever so carefully so that it would not "fall."
10. Modestine is a sweet name; one would not think that a beast with such a gentle name would act in such a devilish manner. However, it is universal with the donkey family.

GENERAL EXERCISE

Rules 26, 27

In each of the following sentences, the pronoun either refers to an antecedent that must be supplied by the reader, or else to an antecedent that occupies a subordinate, and not a prominent, position in the sentence. Rewrite the sentences:

1. Although I have heard that advertising pays well, I have never had occasion to use them.
2. You should be polite at all times, and you can acquire it if you will.
3. When an insurance-agent called at John's office, he was always too busy to be interrupted.
4. Before the Thanksgiving turkey is carved, it should be sharpened to a razor's edge.
5. I am always glad when the quail season opens, for it is exciting sport.
6. No doubt because my father was a librarian, I decided to choose that as my life's work.

7. We were passing through a land of cherry orchards, and before we had gone many miles we had eaten more of them than was good for us.
8. When the mail-carrier finally came, I was surprised that he didn't have any of them for me.
9. Potato-bugs are a great pest, for they destroy thousands of them every year.
10. The pretty little flower girl carried them in a basket which swung from her arm.

Chapter XI

[Outline]

COHERENCE (*continued*)

III. BY PARALLELISM

Where there is uniformity of thought, there should, as a rule, be uniformity of sentence structure.

Rule XXVIII (page 126). Usually, make sentence members that have the same grammatical function parallel in structure.

Rule XXIX (page 129). In a series of phrases or clauses, all modifying the same sentence element, repeat, if repetition is necessary for coherence, the connective introducing the series.

Rule XXX (page 130). Avoid the repetition of a connecting word in a succession of sentence members not parallel in thought.

Rule XXXI (page 131). Usually, make the sentence member that immediately follows one of a pair of correlative conjunctions parallel in structure with the member that immediately follows the other correlative of the pair.

Chapter XI

COHERENCE (*continued*)

III. BY PARALLELISM

III. *Coherence attained by Parallelism.*

A. Where there is uniformity of thought there should, as a rule, be uniformity of sentence structure.

This point is easily illustrated:

Confusing; abrupt change in sentence structure: John was *honest, of industrious habits, and he was a boy upon whom any employer might well rely.* (The first idea is expressed by a word; the second, by a phrase; the third, by two clauses.)

Clear; uniformity in sentence structure: John was *honest, industrious,* and *reliable.*

The three italicized words have a common grammatical function, that of modifiers of the noun *John.* Having a common grammatical function, they are equal units which, taken together, fulfil a single logical function, that of conveying an understanding of John's qualifications. The three words express parallel ideas. Parallel ideas or thoughts include, therefore, those ideas or thoughts expressed by sentence members having the same grammatical function; that is, by two or more modifiers of the same word, or two or more direct objects of the same verb, or two or more words in apposition with the same noun, and so on.

Rule XXVIII. Usually, make sentence members that have the same grammatical function parallel in structure.[1]

EXAMPLES

Wrong: He was a man of pleasing personality who was extremely unselfish. (The two modifiers are not parallel in structure.)

Correct: He had a pleasing personality and an unselfish nature.

Wrong: A captain of a football team should have these qualifications: *he should understand* the meaning of true sportsmanship; *a knowledge of how* to lead men; *to be able to keep* his temper. (The first member is introduced by a pronoun and a verb-phrase; the second, by an article and a noun; the third, by an infinitive.)

Correct: A captain of a football team should have these qualifications: *he should understand* the meaning of true sportsmanship; *he should know* how to lead men; *he should be able* to keep his temper. (A pronoun and a verb-phrase introduce each parallel member. In this case, the members are parallel in thought because they all are in apposition with "these qualifications.")

Wrong: A broad foreign policy can be dictated only by a man who has a keen understanding of the commercial needs of our nation, and the meeting of these needs is important, too.

Correct: A broad foreign policy can be dictated only by a man who has a keen understanding *of the commercial needs* of our nation, and *of the means* whereby these needs can be met. (The two elements are parallel in thought because both are modifiers of *understanding*.)

Wrong: We were told *to take heavy blankets, food should also be carried,* and *that an ample supply of gasoline should be taken.*

Correct: We were told to take heavy blankets, to carry our food, and to provide ourselves with an ample supply of gasoline. (The elements are parallel in thought because all are objects of *were told.*)[2]

[1] Parallelism of structure is dealt with also under Balanced Sentences. (See page 143.)

[2] Different sentence structure should be employed for ideas or thoughts different in nature:

Misleading: He was nervous and tired and he answered my question curtly. (The second *and* gives an impression of parallelism in thought that is misleading, since the third element is not parallel in thought with the two preceding elements.)

Clear: Because he was nervous and tired, he answered my question curtly.

Wrong: We can pursue either of two possible policies: first, *to withhold* our approval of any action the committee may take; second, *the committee may be given* power to act. (The two appositives are expressed in dissimilar forms.)

Correct: We can pursue two possible policies: first, *we can withhold* our approval of any action the committee may take; second, *we can give* the committee power to act.

Wrong: He had many friends *who could have* helped him but *they*, for some reason or other, *did not* act.

Correct: He had many friends *who could have* helped him, but, *who*, for some reason or other, *did not act*. (The two qualifiers of "friends" properly are expressed in similar forms, each being expressed in a subordinate clause.)

Wrong: He was a charming companion—one *who knew how* to talk interestingly and at other times *he knew when* to keep still. (The two parallel elements are expressed in dissimilar forms.)

Correct: He was a charming companion—one *who knew how* to talk interestingly and *who*, when conversation was not called for, *knew how* to keep still. (Each parallel element is expressed in a subordinate clause.)

In the case of each of the following sentences, explain what common grammatical function is performed by the sentence elements that are parallel in structure.

1. To Milton, and to Milton alone, belonged the secrets of the great deep, the beach of sulphur, the ocean of fire, the palaces of the fallen dominations, glimmering through the everlasting shade, the silent wilderness of verdure and fragrance where armed angels kept watch over the sleep of the first lovers, the portico of diamond, the sea of jasper, the sapphire pavement empurpled with celestial roses, and the infinite ranks of the Cherubim, blazing with adamant and gold.
2. They said little of those awful and lovely creations on which later critics delight to dwell—Farinata lifting his haughty and tranquil brow from his couch of everlasting fire, the lion-like repose of Sordello, or the light which shone from the celestial smile of Beatrice.
3. They extolled their great poet for his smattering of ancient literature and history; for his logic and his divinity; for his absurd physics and his more absurd metaphysics; for everything but that in which he preëminently excelled.

4. A state of society in which the rich were constantly planning the oppression of the poor, and the spoliation of the rich, in which the ties of party had superseded those of country, in which revolutions and counter-revolutions were events of daily occurrence, was naturally prolific in desperate and crafty political adventurers.
5. It would be easy to indicate many points of resemblance between the subjects of Diocletian and the people of the Celestial Empire, where, during many centuries, nothing has been learned or unlearned; where government, where education, where the whole system of life is a ceremony; where knowledge forgets to increase and multiply; and, like the talent buried in the earth, or the pound wrapped up in the napkin, experiences neither waste nor augmentation.

EXERCISE: *Revise in accordance with Rule 28*

1. When he entered college he had in view two chief aims: to improve his mind and learning how to make friends.
2. We knew where to find peaches of large size and having a delicious flavor.
3. He wanted to know whether the road to the left led to the nearest village, and if we could give him water for his engine, and whether any other automobile party had passed our house that afternoon.
4. The requirements of a good automobile tire are as follows: first, that it wear well; second, what guarantees does it carry; third, the workmanship employed in its construction; and, fourth, is the traction obtained as firm as possible.
5. The road to the right is more direct and with better paving.
6. John had the confidence of the employer for whom he had worked for ten years and other business men with whom he had come into contact also had confidence in him.

Even when parallel ideas or thoughts are properly expressed in parallel sentence structure, confusion sometimes results:

Confusing: The ascent to the top of the mountain can be made in a day by middle-aged men who are accustomed to mountain climbing and young men.

What is the meaning of the foregoing sentence? Does the writer intend a reference to

middle-aged men who are accustomed to mountain climbing and (who are accustomed) to young men?

Or, does he mean to say

The ascent . . . can be made . . . by middle-aged men . . . and *by* young men?

In all probability, the latter meaning is intended. The confusion which results from our reading of the sentence is due to the fact that we are unable to identify two elements—*by middle-aged men,* and *young men*—as expressing parallel ideas. This confusion may be done away with by the simple expedient of repeating before the second parallel element the connecting word that introduces the first parallel element; or by placing the two parallel elements in close connection with a single connecting word:

The ascent to the top of the mountain can be made in a day by middle-aged men who are accustomed to mountain climbing, and *by* young men.

Or (better): The ascent to the top of the mountain can be made in a day *by young men and* (by) *middle-aged men* who are accustomed to mountain climbing.

Rule XXIX. In a series of phrases or clauses, all modifying the same sentence element, repeat, if repetition is necessary for coherence, the connective introducing the series.

EXAMPLES

Vague: He determined to fight side by side with men and women who have high ideals of service, and sacrifice self, if need be, for the common cause. (The sign of the infinitive should be repeated.)

Clear: He determined to fight side by side with men and women who have high ideals of service, and *to* sacrifice self, if need be, for the common good.

Vague: He felt confident that he was strong enough to work ten, or twelve, or even fourteen, hours a day; he was intelligent enough to master speedily the highly technical details of the task; that he was patient enough to render a final report which would be accurate and thorough. (The connective should be repeated.)

Clear: He felt confident that he was strong enough to work ten, or twelve, or even fourteen, hours a day; *that* he was intelligent enough to master speedily the highly technical details of the task; *that* he was patient enough to render a final report which would be accurate and thorough.[a]

EXERCISES: *Revise the following sentences in accordance with Rule 29*

1. He declared that there was no way to raise the necessary funds other than by increasing the county tax rate; other cities had seen fit to increase the taxes; citizens opposed to the increase were actuated by purely selfish motives; and, finally, an overwhelming majority of citizens favored the increase.
2. We are eager to applaud men who succeed and sound their praises whenever the opportunity presents itself.
3. Because we had walked eighteen miles since morning, in spite of the intense heat, and the six miles to the nearest town led up-hill over a rocky trail, we voted to make camp in the field for the night.
4. On his way downtown, Arthur spoke to the man who was sweeping off the station platform and the station agent.
5. We are to be tested in our patience, our forbearance, our perseverance, our power to do right, economize, acquire and use skill; our ability to compete, succeed in commerce, disregard the superficialty of the real, be great and yet small, learned and yet simple, big and yet the servant of all.

Rule XXX. Avoid the repetition of a connecting word in a succession of sentence members not parallel in thought.

The repetition of a connecting word in a succession of sentence members not parallel in thought, serves only to confuse the reader, since such repetition leads him to assume that the members are to be regarded as parallel.

EXAMPLES

Wrong: He is the runner who defeated Clarke, who is captain of the high school track term. (The two clauses introduced by *who* are not parallel in thought: they have not the same grammatical function.)

[a] Note the effective repetition of connecting words in the third, fourth, and fifth sentences, under the Exercise on page 127.

Improved: He is the runner who defeated Clarke, the captain of the high school track team.

Wrong: John wanted to be a lawyer, for his father was the most successful lawyer in Riverview, for he had never lost an important case.

Improved: Because his father, who had never lost an important case, was the most successful lawyer in Riverview, John wanted to be a lawyer.

EXERCISE: *Revise in accordance with Rule 30*

1. He wanted to meet the stranger who had a friend who was related to Senator Jones.
2. We were particularly interested in reading the chapter that had to do with the battle that ended the war that lasted four years.
3. He never has known fear, but his sister is an arrant coward, but she excuses her cowardice on the ground that she is a woman.
4. The new Treasurer notified members of the Club of the fact that dues of the organization must be paid promptly because of many outstanding obligations that had to be met.
5. He found the ring which had fallen between a crack in a sidewalk which was badly in need of repair.

Rule XXXI. Usually, make the sentence member that immediately follows one of a pair of correlative conjunctions parallel in structure with the member that immediately follows the other correlative of the pair.

Those conjunctions which are customarily used in pairs are known as correlative conjunctions. The conjunctions in the following list are correlatives:

Either	or
Neither	nor
Not only . . .	but also
Whether . .	or
Both	and
Not	or

EXAMPLE

Wrong: The attorney was able neither *to have* the indictment set aside nor *was he able* to obtain the release of his client on bail.

Correct: The attorney was able neither *to have* the indictment set aside nor *to obtain* the release of his client on bail. (An infinitive immediately follows each correlative.)

EXERCISE: *Revise in accordance with Rule 31*

1. After returning to Boston, he not only renewed old friendships but also he formed new ones.
2. He was undecided whether to accept the offer or whether it was advisable to refuse it.
3. You can either rent rooms unfurnished and buy your own furniture or by renting furnished rooms you can avoid the expense of buying furniture.
4. He was both anxious to develop new business and to hold business already developed.

GENERAL EXERCISE

RULES 28, 31

In each of the following sentences, either parallel ideas or sentence members coming immediately after correlatives are not expressed in parallel sentence structure. Rewrite the sentences:

1. Seeking adventure in distant lands, to observe life at first-hand in every country under the sun, and writing down my experiences as I traveled—such was my desire when I was graduated from the university.
2. We agreed to put out the last dying ember of the fire upon leaving camp, and that the camp-site would be left as clean as we found it.
3. He felt certain that he would win promotion. He knew that he had a thorough understanding of the theory of banking, and practical experience had been gained during the four years he worked his way through the university.
4. He was brave, kindly, and always thought of his fellow man before he thought of himself.
5. I learned to love the Bible not only for its spiritual inspiration, but on account of it as literature.
6. Digesting a page of reading is more nutritious for the mind than to devour a volume.
7. Either you may buy for cash or on credit.
8. They were not only glad to ask the lecturer to speak at the meeting but also to pay his expenses.
9. I both wanted to see the play and to meet the actors.

10. An undergraduate who studies conscientiously not only benefits himself but also his university is benefited.
11. Not only was he a careful driver but a skilful one.

GENERAL EXERCISE

Revise in accordance with Rules 29 and 30

1. He decided to wait until a quarter past five, for his friend might be a few minutes late, for he had quite a distance to walk.
2. The firemen had to descend quickly from the ladder which rested against the roof, which already had begun to cave in.
3. Although the grocer knew that prices the wholesaler charged him would not soon be lowered, and his profit was none too great, he thought it advisable to reduce his prices in order to attract more customers to his store.
4. He was acquainted with a number of business men who were willing to assist him and two of the city's best-known editors.
5. The stranger told us he was Vice President of the Eason Lumber Company, he had spent the past three or four months in the Oregon woods, visiting the various camps owned by his company, and was on his way back to St. Paul.
6. The jury is instructed by the Judge, not the District Attorney.
7. Whenever he met a sailor who spoke glibly of all manner of ships, and strolled aimlessly along the waterfront, watching sails unfurled on the craft in the harbor, he felt again the relentless call of the seven seas.
8. Before we knew that Richard had taken aim and saw the bird flying overhead, we heard the report of his shotgun.
9. He told us that he would vote for any candidate that would favor the budget that had been drawn up by the city manager.
10. I sat down in a chair which had a broken leg, which soon gave way under me.

Chapter XII

[Outline]

EMPHASIS

Rule XXXII (page 138). For purpose of emphasis within a sentence, place the most important words in the most important positions—at the beginning, and, especially, at the end.

Rule XXXIII (page 139). Observe the Order of Climax in presenting a sequence of related ideas that are unequal in importance. Cause the series to ascend steadily from the least important idea to the most important.

Page 140, fol. A Loose Sentence is a sentence in which a complete thought is expressed at some point considerably prior to the end.

Page 140, fol. A Periodic Sentence is a sentence in which a complete thought is not expressed until the end, or until near the end.

Page 143, fol. A Balanced Sentence is a sentence in which there exists, between members, a correspondence in position and form.

Chapter XII

EMPHASIS

Anything which strengthens or intensifies the impression made on the reader is emphasis. It makes important ideas conspicuous and relatively unimportant ideas inconspicuous. Emphasis can be secured both by giving careful attention to the mode of expression and to the arrangement of words and groups of words. It may be secured, for example, by appropriate choice of words (see diction); by expressing a thought in a short, pithy sentence (page 89); or, in figurative language (page 76); or, in a periodic, or in a balanced, sentence (page 140).

A common method of securing emphasis is that of reserving the most important positions of the sentence for the most important ideas. It is at the end of the sentence that the reader, before going on to the new thought awaiting consideration in the next sentence, pauses to fix in his mind the complete thought that has just been expressed. Hence words placed at the end usually make a more lasting impression than these same words placed elsewhere in the sentence. The beginning of the sentence is as a rule the next most important position; the middle is the least important of all.[1]

[1] The end of a clause, or phrase, as well as the end of a sentence, often is an emphatic position. For example:

His cheeks a *ghastly white*, his eyes *bloodshot*, his lips a *pale purple*, the poor man stood congealed with fear.

It must be remembered, too, that words out of their natural order are always emphatic:

Natural Order: The uses of adversity are sweet (Subject—predicate—complement).

Emphatic Order: Sweet are the uses of adversity (Complement—predicate—subject).

Natural Order: I pity from my heart these humble men who toil.

Emphatic Order: These humble men who toil, I pity from my heart.

Natural Order: A more cowardly crime was never committed.

Emphatic Order: Never was committed a more cowardly crime.

Consider from the standpoint of emphasis the following sentence:

The three qualities that distinguish the style of Kipling are terseness, lucidity, and vividness, in the opinion of many critics.

There is no doubt that the thought of the foregoing sentence has been expressed clearly enough. The relation of each word and of each group of words, to every other word or group of words, is unmistakably clear. But is the thought emphatically expressed? Obviously not.

Let us rearrange the words of the sentence:

Kipling's style, in the opinion of many critics, is distinguished by three qualities—terseness, lucidity, and vividness.

In this rearrangement, the important words stand out, as they should, head and shoulders above the other words in the sentence. The sentence has force; its thought is emphatically expressed.

Rule XXXII. For purpose of emphasis within a sentence, place the most important words in the most important positions—at the beginning, and, especially, at the end.[2]

In the following three sentences, the most important ideas are expressed

(a) By a word-modifier
(b) By a phrase-modifier
(c) By a clause-modifier

By a word-modifier: A true friend is known by one attribute above all others—*loyalty.*

By a phrase-modiler: He has faced his hour of trial and tribulation as a Christian gentleman should face it—*with a courageous smile.*

[2] If the placing of important words at the beginning of the sentence results in an awkward, or involved, sentence structure, it is advisable to place words of lesser importance at the beginning.

By a clause-modifier: Any man of average ability can win a reasonable measure of success, *if he leaves college determined to work hard.* (The condition imposed upon college men desirous of winning success, is given emphasis.)

In each of the sentences below, the most important ideas are expressed by the main subject and the main predicate.

Unemphatic: History repeats itself, the lecturer pointed out.

Emphatic: History, the lecturer pointed out, repeats itself.

Unemphatic: Your plan of business development would lead to bankruptcy, as it stands.

Emphatic: Your plan of business development, as it stands, would lead to bankruptcy.

EXERCISE: *Revise in accordance with Rule 33*

1. Honesty is the best policy, I am sure.
2. There is imperative need for thrift in this country at present, as every person closely in touch with the financial affairs of the nation will tell you.
3. There was little chance of the ship's being saved, as we could see from the shore.
4. We watched the sun go down in a sky aflame with gorgeous colors, standing in silence on the brow of the hill.
5. It is a noteworthy fact that a literature distinctly American in method and in purpose has developed within the past ten or fifteen years.

Rule XXXIII. Observe the Order of Climax in presenting a sequence of related ideas that are unequal in importance. Cause the series to ascend steadily from the least important idea to the most important.

Unemphatic; Order of Anticlimax: He fought for his God, his country, and his home.

Emphatic; Order of Climax: He fought for his home (least important), his country, and his God (most important).

Unemphatic; Order of Anticlimax: He learned how to make great sacrifices by schooling himself in making small sacrifices.

Emphatic order; Order of Climax: By schooling himself in making *small* sacrifices, he learned how to make *great* sacrifices.

EXERCISE: *Revise the following sentences in accordance with Rule 33.*

1. He was untruthful and impudent.
2. The airplane crashed to earth after the pilot lost control of the steering wheel one thousand feet in the air.
3. The mob burned down the jail, inaugurated a veritable reign of terror in the town, and defied the sheriff and his officers.
4. The escaped convict reached for the rifle with murder in his heart, deliberately, slowly.
5. The shipwrecked sailors were near to death from starvation, on a desert island, without means of communicating with the mainland.

SENTENCES CLASSIFIED ON THE BASIS OF EMPHASIS

In dividing sentences into four general classes, we have based the classification upon the number and nature of their clauses, as follows:

(1) A simple sentence, made up of one subject, and one predicate, with or without modifiers or complements.
(2) A complex sentence, made up of one main clause, and of one or more subordinate clauses.
(3) A compound sentence, made up of two or more main clauses.
(4) A compound-complex sentence, made up of two or more main clauses, and of one or more subordinate clauses.

We shall now divide sentences into three classes, basing our classification not upon the number and nature of the clauses a sentence contains, but upon the degree of emphasis with which the thought of the sentence is expressed. In accordance with such classification, sentences are of three kinds:

(1) Loose.
(2) Periodic.
(3) Balanced.

Let us consider first:

(1) Loose sentences.
(2) Periodic sentences.

Loose: We departed after the sun had set and a few scattered lights had begun to show in the windows of the houses in the valley.

Periodic: After the sun had set and a few scattered lights had begun to show in the windows of the houses in the valley, we departed.

In the loose sentence, the first two words—*we departed*—express a complete thought. In the periodic sentence, however, a complete thought is not expressed until the period, or end, of the sentence is reached. If we halt the reading of the sentence just before we come to the last two words, the group of words read does not make sense:

After the sun had set and a few scattered lights had begun to show in the windows of the houses in the valley. . . .

It is this difference just pointed out that marks the distinction between the loose sentence and the periodic sentence above.

A loose sentence, then, may be tentatively defined as a sentence in which a complete thought is expressed at some point prior to the end of the sentence. A periodic sentence may be tentatively defined as a sentence in which a complete thought is not expressed prior to the end of the sentence.

In the two foregoing examples, the distinction between the one type and the other type of sentence is clearly marked: in the loose sentence, a complete thought is expressed at the very beginning; in the periodic sentence, at the very end. The distinction between loose and periodic construction, however, is not always so clearly marked as in these two instances. Consider in this regard the three following sentences:

We departed after the sun had set and a few scattered lights had begun to show in the windows of the houses in the valley.

A few minutes after the sun had set, *we went down* into the valley, where a few scattered lights were beginning to show in the windows of the houses.

A few minutes after the sun had set and a few scattered lights had begun to appear in the windows of the houses in the valley, *we departed* in the direction of town.

The first of the foregoing sentences is undeniably loose, inasmuch as a complete thought is expressed at the very beginning of the sentence. The second sentence, though not so loose in construction as the first, may yet be considered a loose sentence, for a complete thought is expressed prior to its end. The first sentence makes sense after its first two words—*we departed*—are read; the second, after its first ten—*a few minutes after the sun had set, we went . . .*

The third sentence, according to our tentative definition, is also a loose one, inasmuch as a complete thought is brought out before its last five words are read—*in the direction of town.* However, the sentence is not so loose in construction as the second one, nor nearly so loose as the first. This third sentence, in fact, bears more resemblance to a periodic sentence than it does to a loose sentence. It would be a misnomer to refer to it as a loose sentence, for it impresses us as being periodic in form.

In view of this discussion, we may revise our first definition of these two types of sentence, as follows:

A Loose sentence is a sentence in which a complete thought is expressed at some point considerably prior to the end of the sentence.[3]

A Periodic sentence is a sentence in which a complete thought is not expressed until the end, or until near the end, of the sentence.[4]

Of these two types of sentences, the loose and the periodic, the periodic is likely to be the more emphatic. In the periodic sentence, the element of suspense keeps the reader's interest from flagging and concentrates his attention upon the last

[3] Thus, a loose sentence is grammatically complete before the end, and usually has a number of subordinate, or modifying, sentence members (words, phrases, or clauses) after the main verb.

[4] Thus, a periodic sentence keeps the mind in suspense by withholding until the end some essential element of structure and meaning, usually the predicate.

few emphatic words. He must needs read on until the end—or until near the end—before he knows what thought the writer desires to express. In the loose sentence, a complete thought is expressed near the beginning.[5]

On the basis of emphasis, let us consider sentences of a third type:

(3) Balanced sentences.

A Balanced sentence may be defined as follows:

A Balanced sentence is a sentence in which there exists, between members, a correspondence in position and form.

EXAMPLES

Unemphatic: The juice of the orange, nature guards with a skin; and, also, a shell guards the kernel of the nut.

Emphatic; balanced: The juice of the orange, nature guards with a skin; the kernel of the nut, with a shell.

Unemphatic: He had the ability to make friends; but the friends he made he could not keep.

Emphatic; balanced: He had the ability to make friends; but he did not have the ability to keep them.

Antithesis, or contrast between ideas or thoughts, often is emphasized by putting the contrasted sentence elements in the same relative position. The rhetorical value of antithesis lies in the fact that when ideas or thoughts are placed in sharp contrast, they are likely to produce a vivid impression. In the following balanced sentence, antithesis is emphasized by putting contrasted sentence elements in the same relative position:

To err is human; to forgive, divine.

A correspondence in position and form between sentence members, does not necessarily imply antithesis. In many of

[5] Remember that an effect of monotony results from an excessive use of periodic sentences, just as an effect of monotony results from an excessive use of balanced sentences, or of loose sentences. (See page 153.)

the sentences given under Rule 28, for example, there is parallelism in structure without antithesis in thought.

Study the following additional examples of balance in sentence structure:

Weak, not balanced: Advertising will sell a product the first time, but whether it is sold the second, and the third, time is determined by its worth alone.

Emphatic, balanced: Advertising will sell a product the first time; but worth alone will sell it a second, and a third, time. (Note that each thought is expressed in the same kind of clause—a main clause; and that the subject of the first clause—*advertising*—is properly balanced against the subject of the second clause—*worth*.)

Weak, not balanced: His friends were weak, timid, irresolute; his enemies were resolute, powerful, and bold.

Emphatic, balanced: His friends were irresolute, timid, and weak; his enemies were resolute, bold, and powerful. (Note that words that are opposite in meaning are paired off, one against the other: irresolute . . . resolute; timid . . . bold; weak . . . powerful.)

Weak, not balanced: As long as he was poor, he was kind and unselfish. He grew selfish and cruel as soon as he became wealthy.

Emphatic, balanced: As long as he was poor, he was kind and unselfish; when he became wealthy, he grew cruel and selfish. (Note that the two time clauses are balanced one against the other, as are the two main clauses.)

The proper employment of balanced, periodic, and loose sentences for the purpose of emphasis, is illustrated in the following examples:

Balanced, unemphatic: A man stepped from behind a tree; he fired two shots at the sheriff. (The first idea—that of a man's stepping from behind a tree—is deserving of less emphasis than the second idea—that of the man's firing two shots at the sheriff. Yet, by being placed in a balanced sentence, these two unequal ideas improperly are given equal emphasis.)

Periodic, emphatic: Stepping from behind a tree, a man fired two shots at the sheriff. (By placing the idea of lesser importance in a subordinate clause at the beginning of the sentence periodic in form, we give proper emphasis to the idea of chief importance, which is thus brought in near the end of the sentence.)

Loose, unemphatic: A man fired two shots at the sheriff, stepping from behind a tree. (The idea of lesser importance is given undue emphasis by being placed at the end of the sentence.)

Periodic, unemphatic: Although geraniums seldom need watering when planted in rich garden soil, cannas, no matter how rich the soil in which they are planted, must have plenty of water.

Balanced, emphatic: Geraniums need little water when planted in rich garden soil; cannas must have plenty of water no matter how rich the soil in which they are planted. (The two ideas expressed by the sentence are of equal importance. The writer's aim is to enable the reader to balance one of the contrasted ideas against the other. This aim is not accomplished in the periodic sentence; for, in the periodic sentence, the first idea, placed in a subordinate clause, is given less emphasis than the second idea, placed in a main clause.)

Loose, unemphatic: Germs of disease may be harbored in untidy streets, dirty sidewalks, littered area-ways, rubbish-strewn vacant lots, unclean bakeshops, meat markets, dairies, candy stores, slovenly kitchens, and back yards.

Periodic, emphatic: Untidy streets, dirty sidewalks, littered area-ways, rubbish-strewn vacant lots, unclean bakeshops, meat markets, dairies, candy stores, slovenly kitchens, and back yards—all may harbor germs of disease.

In the case of each of the following sentences, explain what method is employed to express the thought emphatically.

1. Absurdities are brightened into epigrams; truisms are darkened into enigmas.
2. Those who drove James from his throne, who seduced his army, who alienated his friends, who first imprisoned him in his palace, and then turned him out of it, who broke in upon his very slumbers by imperious messages, who pursued him with fire and sword from one part of the empire to the other, who hanged, drew, and quartered his adherents, and attainted his innocent heir, were his nephew and his two daughters.
3. For ourselves, we own that we do not understand the common phrase, a good man, but a bad king.
4. Shakespeare is guided by a model which exists in his imagination; Tacitus, by a model furnished from without.
5. In taste and imagination, in the graces of style, in the arts of

persuasion, in the magnificence of public works, the ancients were at least our equals.

6. The fact seems to be that the Greeks admired only themselves, and that the Romans admired only themselves and the Greeks.
7. Statesmen, instead of being as they should be, at once mild and steady, are at once ferocious and inconsistent.
8. Great is the power of faith.
9. There is only one cure for the evils which newly acquired freedom produces; and that cure is freedom.
10. If men are to wait for liberty until they become wise and good in slavery, they may indeed wait forever.

Study carefully the following paragraph, with a view to rearranging the words in such a way as to express the various sentence thoughts more emphatically:

In fact, it may well be said that we may ascribe principally to the Revolution the great improvement which took place in our breed of public men. In a great measure, however, that memorable event took its character from the very vices which it was the means of reforming. Of the fact that it was a happy, and useful, rather than a glorious, revolution, there can be no doubt. William derived glory from it. Although this is the least degrading part of the story, nevertheless it is not a circumstance very gratifying to our national pride that, without the aid of a foreign army, it was impossible to pull down a tyrant who had violated the fundamental rights of the country, who had attacked the rights of its greatest corporations, who had begun to persecute the established religion of the state, who had never respected the law, either in his superstition or in his revenge. And yet it is easily seen that this is the least degrading part of the story, for a meanness of spirit and a looseness of morality most disgraceful to the age, are indicated by the shameless insincerity of the great and noble, the warm assurances of general support which James received, down to the moment of general desertion.

Study now the emphatic form in which the foregoing thoughts actually were expressed by Macaulay. Note the placing of important words in important positions, and the employment of short, periodic, and balanced sentences.

The great improvement which took place in our breed of public men is primarily to be ascribed to the Revolution. Yet that memorable event,

in a great measure, took its character from the very vices it was the means of reforming. It was assuredly a happy revolution, and a useful revolution; but it was not, what it has been called, a glorious revolution. William, and William alone, derived glory from it. The transaction was, in almost every part, discreditable to England. That a tyrant who had violated the fundamental laws of the country, who had attacked the rights of the greatest corporations, who had begun to persecute the established religion of the state, who had never respected the law, either in his superstition or in his revenge, could not be pulled down without the aid of a foreign army, is a circumstance not very gratifying to our national pride. Yet this is the least degrading part of the story. The shameless insincerity of the great and noble, the warm assurances of general support which James received, down to the moment of general desertion, indicate a meanness of spirit and a looseness of morality most disgraceful to the age.

GENERAL EXERCISE

Rules 32, 33

In the following sentences, emphasis is lacking. Rewrite the sentences:

1. I left the gas turned on, if I am not mistaken.
2. The conflict was decisive, sharp, and short.
3. In his famous speech, "Give me liberty or give me death" is what Patrick Henry said.
4. The thing I was in search of, work, I could not find.
5. Through long acquaintance, he won our love, our friendship, and our admiration.
6. A special meeting should be called, after the different committees report.
7. The lives of the two swimmers were endangered when, on the second lap of the race, a squall blew away the boats that were following them.
8. Brown, who had plenty of money, was unhappy, but Smith enjoyed life in spite of the fact that he was poor.
9. His mind was much more vigorous than his body, which was weak.
10. His promotion not only brought him an increase in salary; he also was forced to shoulder greater responsibilities.
11. The railroad-train of today gets the traveler to his destination more rapidly, but he had more opportunity for quiet enjoyment of things seen along the countryside, when he journeyed in the stage coach of bygone days.

12. The city's growth added to its wealth, but its old charm was detracted from.
13. The small man, crazed with excitement, trembled, but, unmoved by the sudden, tragic turn of events, the big man stood firm.
14. Boldly they fought for victory, when victory was to be won; and if it happened that defeat was to be borne, they accepted defeat bravely.
15. Strong was his impulse to flee, but his impulse to stand his ground was stronger.

Study the following selection carefully, with particular regard to the methods employed in attaining emphasis without monotony of sentence structure. Differentiate between periodic, balanced, and short simple sentences,[6] and note the effective placing in important positions of words of importance.

Yet, though we believe that the intentions of Cromwell were at first honest, though we believe that he was driven from the noble course which he had marked out for himself by the almost irresistible force of circumstance, though we admire, in common with all men of all parties, the ability and energy of his splendid administration, we are not pleading for arbitrary and lawless power, even in his hands. We know that a good constitution is infinitely better than the best despot. But we suspect that, at the time of which we speak, the violence of religious and political enmities rendered a stable and happy settlement next to impossible. The choice lay, not between Cromwell and liberty, but between Cromwell and the Stuarts. That Milton chose well, no man can doubt who fairly compares the events of the protectorate with those of the thirty years that succeeded it, the darkest and most disgraceful in the English annals. Cromwell was evidently laying, though in an irregular manner, the foundations of an admirable system. Never before had religious liberty and freedom of discussion been enjoyed in greater degree. Never had the national honor been better upheld abroad, or the seat of justice better filled at home. And it was rarely that any opposition which stopped short of open rebellion provoked the resentment of the liberal and magnanimous usurper. The institutions which he had established, as set down in the Instrument of Government, were excellent. His practice, it is true, too often departed from the theory of these institutions. But, had he lived a few years longer, it is probable that

[6] Bear in mind that a short simple sentence may be employed effectively in emphasizing, by isolation, a thought of special importance. See page 89.

his institutions would have survived him, and that his arbitrary practice would have died with him. His power had not been consecrated by ancient prejudices. It was upheld only by his great personal qualities. Little, therefore, was to be dreaded from a second protector, unless he were also a second Oliver Cromwell. The events which followed his decease are the most complete vindication of those who exerted themselves to uphold his authority. His death dissolved the whole frame of society. Sect raved against sect. Party plotted against party. The Presbyterians, in their eagerness to be revenged on the Independents, sacrificed their own liberty, and deserted all their old principles. Without casting one glance on the past, or requiring one stipulation for the future, they threw down their freedom at the feet of the most frivolous and heartless of tyrants.

Then came those days, never to be recalled without a blush, the days of servitude without loyalty, and sensuality without love, of dwarfish talents and gigantic vices, the paradise of cold hearts and narrow minds, the golden age of the coward, the bigot, and the slave. The King cringed to his rival that he might trample on his people, sank into a viceroy of France, and pocketed, with complacent infamy, her degrading insults, and her more degrading gold.[7]

[7] From Macaulay's Essay on Milton. (The passage on page 92 affords the student further opportunity for studying the methods employed in attaining emphasis without monotony of sentence structure.)

Chapter XII (*continued*)

[Outline]

VARIETY IN EXPRESSION

Rule XXXIV (page 153). **Avoid the needless repetition of a word, of an idea, or of a grammatical structure. Repetition is needless when it does not make for coherence or for emphasis.**

Chapter XII (*continued*)

VARIETY IN EXPRESSION

Rule XXXIV. Avoid the needless repetition of a word, of an idea, or of a grammatical structure. Repetition is needless when it does not make for coherence or for emphasis.

EXAMPLES

Needless and awkward repetition of words: As soon as John heard that the farm was for sale, he wanted to buy it as soon as possible. John's wife wanted to buy the farm, too, but she wanted to wait until they had more money. In fact, John and his wife both wanted to buy the farm because they both wanted to live in the country.

Improved: When John heard that the farm was for sale, he was in favor of buying it as soon as possible. His wife wanted to buy it, too, but she thought they had better wait until they had more money. Both John and his wife wanted to live in the country.

Needless and awkward repetition of ideas: "The Magnificent Ambersons," Booth Tarkington's interesting novel of American life, holds more interest for me than any other novel I have read this year. In "The Magnificent Ambersons," in fact, Tarkington holds my interest from the first page to the last. "The Magnificent Ambersons" deals with life in an inland American town. Tarkington knows this life at first-hand, a fact which accounts for his ability to tell about it in an interesting way.

Improved: "The Magnificent Ambersons," by Booth Tarkington, holds more interest for me than any other novel I have read this year. It deals with life in an inland American town, a life the author knows at first-hand.

Awkward repetition of grammatical structure: John Osley is ninety years old. He is the best-known man in Hammondsport. For many years he made his living by fishing. Now he sits all day long on the hotel porch. He does not have to depend upon charity. He has

saved enough to support himself in his old age. (Monotony results from the fact that the sentences are all of about the same length.)

Improved: John Osley, the best-known man in Hammondsport, is ninety years old. For many years he made his living by fishing; now he sits all day long on the hotel porch. Because he has saved enough money to support himself in his old age, he does not have to depend upon charity.

Awkward repetition of grammatical structure: Hearing the cry for help, the policeman ran down the street. Turning the corner, he saw two men struggling. Coming up to them, he drew his revolver and fired one shot into the air. (Monotony results from the fact that each sentence begins with the present participle.)

Improved: When he heard the cry for help, the policeman ran down the street. Turning the corner, he saw two men struggling. He went up to them and, drawing his revolver, fired one shot into the air.

Awkward repetition of grammatical structure: George was the youngest of the three sons of Mr. Johnson, the banker, and he was making his first trip to New York. He lost his way in the maze of streets leading from the railroad-station and stopped on the corner to ask a policeman to direct him to his uncle's office on Madison Square. The policeman explained that Madison Square was only a few blocks distant and George, following his directions, soon reached his destination. (Monotonous repetition results from a series of compound sentences, in each of which the clauses are joined by "and.")

Improved: George, the youngest of the three sons of Mr. Johnson, the banker, was making his first trip to New York. Losing his way in the maze of streets leading from the railroad-station, he stopped on the corner to ask a policeman to direct him to his uncle's office on Madison Square. The policeman explained that Madison Square was only a few blocks distant. George, following his directions, soon reached his destination.

Awkward repetition of grammatical structure: The door stood open. The man on the porch could see into the room. A square table, covered with newspapers and magazines, stood in the center. A window at one end let in a shaft of yellow light. A girl was standing near the window. Her blue eyes were opened wide in surprise. (Monotonous repetition results from a series of simple sentences, each of which begins with the subject.)

Improved: The man on the porch could see into the room through the open door. In the center, stood a square table that was covered

with newspapers and magazines; at one end, a window let in a shaft of yellow light. A girl was standing near the window, her blue eyes opened wide in surprise.

Awkward repetition of grammatical structure: At five o'clock Monday afternoon, the fire started in the downtown section. Before the fire department could respond to the alarm, the blaze, fanned by a strong west wind, was well under way. At a point one block east of the section where the fire started, the firemen decided to make a stand. Before sundown, the dynamiting of the buildings in the path of the flame was begun. (Monotonous repetition is due to the fact that each sentence begins with a phrase, or with a clause.)[1]

Improved: The fire started in the downtown section at five o'clock Monday afternoon. Before the fire department could respond to the alarm, the blaze, fanned by a strong west wind, was well under way. The firemen decided to make a stand at a point one block east of the section where the fire started. Before sundown, the dynamiting of buildings in the path of the flame was begun.

Awkward repetition of sentence structure: Straight ahead, the road descended by twists and turns to the broad valley, where the wide expanse of open farm lands was interrupted by the clustered houses of a village (loose). We could look down upon the lights of this little village, twinkling into being one by one like fireflies in the dusk (loose). The hills began again, over there beyond the town, beyond the low-lying farm lands (loose). At our backs, the road mounted steadily into the hills, seeming to merge, up there at the top, into the dark blue of the sky (loose). The wind began rustling gently in the pine trees on the summit (loose). (Monotonous repetition is due to the fact that each sentence is loose in structure.)

Improved: Straight ahead, the road descended by twists and turns to the broad valley, where the wide expanse of open farm lands was interrupted by the clustered houses of a village (loose). One by one, like fireflies in the dusk, the lights of this little village, as we looked down upon them, twinkled into being (periodic). The hills began again, over there beyond the town, beyond the low-lying farm lands (loose). At our backs, the road mounted steadily into the hills; up there at the top, it seemed to merge into the dark blue of the sky (balanced). In the pine trees on the summit, the wind began rustling gently (periodic).

[1] The excessive use of sentences markedly periodic or markedly balanced gives an artificial, as well as a monotonous, tone to the composition.

EXERCISE: *Revise the following sentences in accordance with Rule 34*

1. The real injury was to a good man's reputation, which was injured deliberately and maliciously.

2. We felt that, because we were an hour late, that we should have to go hungry to bed.

3. Some of my friends think that Fred is selfish, but I do not think he is selfish. He impresses me as being less selfish than many of my friends. In fact, I do not consider him at all selfish.

4. The road led past a farm. The farm was small and well cared for. A woman stood in the door of the farmhouse. She was shading her eyes against the sun. A dog stood at her side. He began barking when we were a few feet away. We told the woman we had lost our way. She called to her husband. He appeared from the back of the house.

5. Having come a long way since morning, the stranger was tired. Finding that there was no hotel in the village, he was in despair. Stopping a moment for shelter under a wide-spreading tree, he considered seriously the advisability of continuing to the next town.

6. At the south end of the valley, the flood did the greatest damage. Where the main highway crossed the river, the concrete bridge was destroyed. Along the highway, on both sides of the stream, frame houses were reduced to kindling-wood.

7. He left the house five minutes later than he had planned and missed the early morning train. He got a time-table at the station and found that the next train was not due for an hour. He bought a newspaper and read it as he walked up and down the station platform.

8. We decided to build a structure costing three thousand dollars after consulting with an architect. The foundation was to be more substantial than the walls, which were to be cheaply built. We decided to begin at once the preliminary work of clearing the lot, although funds to carry the work to completion were lacking.

9. The man who devotes his life to reading is looked upon as being highly educated; but his neighbor who devotes his life to a first-hand study of life, often is as highly educated as the man who devotes his life to reading.

In applying Rule 34, you must bear in mind that repetition of a word, of an idea, or of a grammatical structure is not always needless,—that sometimes such repetition makes for coherence or for emphasis. The repetition of a word often makes for coherence. (See Rule 29.) The repetition of a word may also make for emphasis, as in the second of the two following sentences:

Unemphatic: Break, crash, shatter thyself into foam
On thy cold gray stones, O Sea!

Emphatic: Break, break, break
On thy cold gray stones, O Sea!

In the second of the two following sentences, the repetition of an idea makes for emphasis:

Unemphatic: We all knew that Ranley had amassed a fortune by saving.

Emphatic: We all knew that Ranley had amassed a fortune by saving, by hoarding jealously, by putting aside every penny not needed for the bare necessities.

In the two following sentences, the repetition of a grammatical structure makes for emphasis:

Emphatic: He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

State by what means emphasis is secured in the following excerpts:

1. In the same manner, everything that is groveling and venomous, everything that can hiss, and everything that can sting, would take sanctuary in the recesses of this new temple of wisdom.
2. The French Academy was, of all such associations, the most widely known and justly celebrated. It was founded by the greatest of ministers; it was patronized by successive kings; it numbered in its lists most of the eminent French writers.
3. Whether governed by the Court, by the Sorbonne, or by the Philosophers, the French Academy was always equally powerful for evil, and equally impotent for good. I might speak of the attacks by which it attempted to depress the rising fame of Corneille; I might

speak of the reluctance with which it gave its tardy confirmation to the applauses which the civilized world had bestowed on the genius of Voltaire. I might prove by overwhelming evidence that, to the latest period of its existence, even under the superintendence of the all-accomplished D'Alembert, it continued to be the scene of the fiercest animosities and the basest intrigues. I might cite Piron's epigrams, and Marmontel's memoirs, and Montesquieu's letters.

4. They seized the Squire, hooted at him, pelted him, ducked him, and carried him to the watch-house. They turned the rector into the street, burnt his wig and band, and sold the church plate by auction. They put a painted Jezebel into the pulpit to preach. They scratched out the texts which were written round the church, and scribbled profane scraps of songs and plays in their place. They set the organ to playing to pot-house tunes.
5. It is, with him, rather a sport than a war; it is a contest of foils, not of swords.
6. He who would justly appreciate the merit of the Grecian orators should place himself, as nearly as possible, in the situation of their auditors: he should divest himself of his modern feelings and acquirements, and make the prejudices and interests of the Athenian citizen his own.

GENERAL EXERCISE

Rule 34

Revise as many of the following sentences as may need revision. Judge whether or not repetition is warranted.

1. A person who hopes to become an effective public speaker should take at least two effective courses in Public Speaking. Public speaking courses give a person confidence in his ability to speak in public.
2. For the best years of his life he worked to amass a fortune: worked early in the morning and late at night; worked on holidays; worked during his vacation periods, when his friends were enjoying themselves in the country; worked without interruption, for days, for months, for years, until he at last awakened one fine morning in the spring of the year to find himself wealthy—and old.
3. In the business world, the young man in business who succeeds through his own efforts is more generally praised by business men than is the young man who succeeds through the influence of his business friends.

4. As we got off the street-car, we heard the fire engines coming. When we had crossed the street and turned the corner, we found ourselves in a crowd that hurried us along in the direction of the burning building. As we drew near the fire, we could see yellow sparks borne by the wind high over our heads. Within half a block of the burning building, we were told we could go no farther.
5. A badly damaged fender was the result resulting from his careless driving.
6. Through the patience, the courage, the high character of Alfred, the country was saved—saved from the rapacities of fortune, saved from the malignancy of its enemies, saved from the sluggish despair of the people of England themselves.
7. We met Edward at nine o'clock. We met him at the corner of Fourth and Main Streets. He is Paul's roommate. He had tickets to the football game. The game was to be played at Stratton Field. Stratton Field is a block from the university. The game was to be played at three o'clock.
8. We marched to the university theater, where, after the usual commencement exercises, came the conferring of honorary degrees. When the degrees had been conferred, we were escorted through the campus, where, at different points, those who had been honored were called by name and cheered. We then went to Memorial Hall, where the alumni dinner was served.
9. The first gendarme we met proved to be the personification of courtesy itself. He doffed his hat as he called upon us to stop. He bowed low as he asked us to alight. He offered his arm to madame as he conducted us to the police headquarters. He swung wide the door and bowed low again as we passed into the corridor.
10. Getting downtown early in the morning, we found the streets deserted. Entering the building where Edward had his offices, we came upon the janitor busy with mop and bucket. Interrupting him in his work, we induced him to take us up to the tenth floor in the elevator.

Chapter XIII

[Outline]

PUNCTUATION

Rule XL (page 164)—The Comma.
Rule XLI (page 171)—The Semicolon.
Rule XLII (page 172)—The Colon.
Rule XLIII (page 173)—The Dash.
Rule XLIV (page 175)—Parenthesis Marks; Brackets.
Rule XLV (page 176)—Quotation Marks.
Rule XLVI (page 179)—The Period.
Rule XLVII (page 179)—The Exclamation Point.
Rule XLVIII (page 180)—The Interrogation Point.

Chapter XIII

PUNCTUATION

The guiding principle underlying correct punctuation is this:

Punctuate only when you can convince yourself that by so doing you are making the thought expressed by the sentence either clearer or more emphatic.

In general, the *comma* indicates a slight pause; the *semicolon,* a pause relatively more marked than that for the comma; the *colon,* a pause relatively more marked than that for the semicolon; and the *dash* or dashes (and the *parentheses*), a pause relatively more marked than that for the colon. The *period,* of course, indicating as it does a separation between two sentence units, marks the most decided pause of all.

In our daily conversation, these pauses are indicated by the raising, or by the lowering, of the tone of the voice. In this way, the articulate sounds indicate to the hearer just what parts of the sentence are to be considered as distinct sentence-elements. The lowering or raising of the voice has come to be second nature; this modulation of the voice is, in fact, a great deal more spontaneous on our part than is the placing of the punctuation marks in their proper places in the written composition. A pretty good way to conjecture just where punctuation marks are needed is to express the sentence aloud and to note whether or not you naturally raise or lower the voice at the places where there is doubt as to the need of punctuation marks.

RULES FOR PUNCTUATION

PUNCTUATION MARKS

(I)	Comma . . . . . ,	(VI)	Quotation Marks and Dots . . . . " " or ' ', and . . . .
(II)	Semicolon . . . . ;		
(III)	Colon . . . . . :		
(IV)	Dash . . . . . —	(VII)	Period . . . . . .
(V)	Parenthesis Marks and Brackets . . . ( ), [ ]	(VIII)	Exclamation Point . !
		(IX)	Interrogation Point . ?

I. The Comma.

The use of the comma is of all punctuation marks the most difficult to learn. It is not so difficult, however, as at first appears; for an observance of the following rules will meet all practical requirements:

Rule XL.* ***The Comma.*** **A comma or commas are used:**

1. To set off sentence members transposed from their natural order.

The natural order is (1) subject, (2) predicate, and (3) object complement, or some other complement, or a modifier of the predicate. An object usually follows its verb; but here is an example of a long noun clause transposed from its natural position in the sentence and, in consequence, cut off by a comma from the main part of the sentence:

That the work of carrying on an extensive business and attending to all the details is difficult (object), no one will dispute.

Note: A short noun clause ending in a verb form, though not transposed in the sentence, is set off by a comma: *That he failed* (subject), does not surprise me. A long noun clause, though not transposed in the sentence, is set off by a comma: *That at least three members of the class had failed to read the chapter assigned,* was apparent.

* Numbers 35, 36, 37, 38, and 39 have not been employed in designating rules, the first rule under Punctuation being numbered 40.

The natural position of an adverbial phrase or clause is in the predicate after the verb; but when placed at the beginning of the sentence, or when otherwise separated from the verb, the phrase or clause is set off by a comma or commas. For example:

On the last day of April, we mailed you the check.

When the time came for the train to leave, John was not at the station.

When the adverbial clause is brief, the comma ordinarily is not required: *When spring comes the flowers bloom.*

Failure to set off by a comma, or commas, sentence members transposed from their natural order, often results in obscuring the meaning that the sentence as a whole is intended to convey. For example:

Vague: As the general ordered the retreat to the Marne began.
Clear: As the general ordered, the retreat to the Marne began.

Vague: While the carpenter was hammering the clock struck twelve.
Clear: While the carpenter was hammering, the clock struck twelve.

Vague: Toward the poor men possessed of the common instincts of humanity will act with charity.
Clear: Toward the poor, men possessed of the common instincts of humanity will act with charity.

2. To set off a parenthetical word or group of words in a sentence.

A word or group of words that may be thrown out of a sentence and still leave the sentence grammatically complete without it is a *parenthetical* element. Such an element may be a descriptive (non-restrictive) adjective-modifier, an adverb, a nominative absolute, the noun of direct address, an interjection, an absolute participial phrase, or a word or words in apposition.

Non-Restrictive (Descriptive) Adjective-Modifier:

Adjective clause-modifier: John Brown, *who is one of the biggest land owners in town,* bought the property. In this sentence the identity of *John Brown* would still be complete, were the relative clause left out. That is, were we to say *John Brown bought the property,* the reader would know whom we are talking about; he would know what particular man we are referring to. The clause is a non-restrictive clause because it is not needed to establish the identity of the person designated by the words it modifies.

Note: If the relative clause is restrictive (determinative), the comma is omitted. In the sentence *The man who was here yesterday bought the property,* the relative clause is a restrictive clause, because without it the identification of *man* is incomplete. That is, were we to say merely *The man bought the property,* the reader would not be certain as to the identity of the man; he would not know what particular man we are referring to.

An *Adverb:* Nothing, *however,* can remedy this defect. (But if the adverb modify a verb, adjective, or adverb, the comma is omitted: *However necessary* it may be, I shall not take up the plan until I see him.) Note especially that the following adverbs when they begin a sentence are separated from the rest of the sentence by a comma: *Again, besides, first, finally, hence, therefore, consequently, moreover, now, indeed, thus, nevertheless.*

The Nominative Absolute: The day being fine, we decided to play golf.

The Noun of Direct Address: John, come here.

An *Interjection* (one not sufficiently vigorous to require the

[1] The Joint Committee on Grammatical Nomenclature adopts the terms *descriptive* and *determinative* (word, phrase, or clause) in place of the more familiar terms *non-restrictive* and *restrictive.* Accordingly, a non-restrictive, nonessential, or explanatory word, phrase, or clause may be denominated *descriptive;* and a restrictive, essential, or limiting word, phrase, or clause may be denominated *determinative.*

use of an exclamation point): *Well,* who is going to cook the dinner?

An *Absolute Participial Phrase: Having worked his way through college,* John was well equipped for the battle of life.

A *Word or Words in Apposition:* When he spoke to John Robinson, *the president of the city's largest bank,* he spoke with deference.

Note: When the appositive is regarded as part of a proper name, the comma is omitted: Peter the Great; Richard the Lion-Hearted.

When the appositive is very closely linked with the word it modifies, the comma is omitted: It was necessary for me to appeal to my friend *Robert* (a brief appositive that is thought of as part of an unbroken phrase with the word it explains). In general, any element which may be thrown out of a sentence without confusing in the reader's mind the meaning the sentence is intended to convey, may be regarded as parenthetical. Thus, a parenthetical element is an element included by the writer, not because it is essential to his thought, but because it amplifies, or enlarges, the thought by the addition of some supplementary detail. It is easy, therefore, to determine whether or not a given sentence element is parenthetical. Throw the element in question out of the sentence; if the writer's meaning is obscured, the element is essential; otherwise, it is parenthetical. If it is desired to emphasize the isolation of a parenthetical element, dashes or parenthesis marks may be employed.

3. To separate words, phrases, or clauses arranged in a series.

I. *Words and phrases:*

She bought *shoes, a dress,* and *a hat.*

Our aim should be *to toil continually, to spend carefully,* and *to live fearlessly.*

Note: The comma precedes the *and* when, as in the two preceding sentences, the series is in the form of a, b, *and* c. This necessity arises from the fact that the omission of the comma may lead to confusion, as in the following sentence: The colors of the three rival universities were orange, blue and gold and crimson.

II. *Clauses:*

(a) Subordinate clauses;

After he had spoken half an hour, and *before he reached the climax of his speech,* the crowd began filing out.

(b) Main clauses;

When the main clauses in a compound sentence are joined by a pure conjunction (*and, but, or, nor,* etc.), they are separated by a comma. For example:

Serve well your country, and *your conscience will approve.*

Note: The comma is unnecessary when the main clauses of a compound sentence inseparably joined express actions that are simultaneous. For example: *He ran forward* and *his adversary advanced to meet him.*

Note: When the main clauses have commas within themselves, the semicolon, not the comma, is used to separate the clauses. See (2) under Rule XLI, page 171.

Note: Avoid the Comma Blunder ("Comma Splice") wherein the comma is used between the clauses of a compound sentence when they are not connected by a pure conjunction.[2] When the clauses are not connected by a pure conjunction, or, in other words, when they are *joined by a conjunctive adverb, or by no connective whatever,* the proper punctuation mark between the clauses is the semicolon (and not the comma).

Comma Blunder: Lights from the station-house windows shone out cheerily, beckoning us to a warm dinner, hence[3] we quickened our pace, while slowly ascending smoke, barely discernible in the dusk, rose from the station-house chimney. (*Hence* is a conjunctive adverb and should, therefore, be preceded by a semicolon, not by a comma.)

Comma Blunder: Lights from the station-house windows shone out cheerily, beckoning us to a warm dinner, we quickened our pace, while slowly ascending smoke, barely discernible in the dusk, rose

[2] The pure (coördinating) conjunctions are *and, but, or, nor, neither,* etc. See *Conjunction,* and also footnote thereunder, Chapter XIV (continued).

[3] *Hence* is a parenthetical element (see Rule XL-2); therefore it may properly be followed by a comma. We must remember, however, in applying such rules as may be laid down for correct punctuation, that punctuation is necessary only when it makes for clearness or for emphasis.

from the station-house chimney. (No connective is employed in linking the main clauses; therefore the two clauses should be separated by a semicolon, not a comma.)

4. To mark the omission of words.

In unity there is strength; in dissension, weakness. The comma after *dissension,* marks the omission of the words *there is.*

5. Conventional Uses of the Comma.

(a) After *yes* and *no* within a sentence. (See Rule XL-20.)

After *oh* (when *oh* is not followed by an exclamation point).

O is not usually set off by any punctuation mark.

(b) To separate a direct quotation of not more than a sentence from the words that introduce it.

Patrick Henry said, "Give me liberty or give me death."

Note: The comma is omitted before an indirect quotation:

Patrick Henry said that he preferred death to slavery.

(c) To separate the month (or other time division) from the year, in writing dates; and the name of the state or county from the name of the town or city, in writing addresses. (See Rule XL-4.)

It was in *February, 1922.*
The day was *Christmas, 1920.*
He lives in *Indianapolis, Indiana.*

In summing up the most important rules governing the use of the comma, let us consider its use in Complex and in Compound sentences:

I. *Complex sentences:*

(a) *The adverbial clause in a complex sentence is separated from the main clause if the adverbial clause precedes the main clause.* (See Rule XL-1.)

When the time came for the train to leave, John was not at the station.

(b) *The adjective clause in a complex sentence is separated from the word or words it modifies if the adjective clause is a descriptive (non-restrictive) one.* (See Rule XL-2.)

John Brown, *who is one of the biggest land owners in town,* bought the property.

II. *Compound sentences:*

(a) *The main clauses in a compound sentence are separated by commas if the clauses are joined by a pure conjunction.* (See Rule XL-3.)

Serve well your country, and *your conscience will approve.*

Exception: When the main clauses inseparably joined express actions that are simultaneous, the comma is omitted.

Exception: When the main clauses have commas within themselves, a semicolon, and not a comma, is used to separate them.

Note: When the main clauses are joined by a conjunctive adverb, and not by a pure conjunction, they are separated by a semicolon.

Note: When the clauses are not joined by a connective, they are separated by a semicolon.

EXERCISE: *Punctuate correctly the following sentences*

1. The man, who owned the best hotel in town, decided to go out of business.
2. My friend said, that he would never forsake me.
3. To some he gave money to others advice.
4. We should endeavor to be courteous to be considerate of the rights of others and to be kind.
5. The president of the First National Bank who was regarded as the leader of the movement was the first speaker.
6. Besides there was n't enough money in the family purse to pay the expenses of an extended vacation.
7. John Beasley a prominent lawyer was elected senator.
8. There was however no reason why the assignment should not have been completed in time.
9. Jules Robert our guide who had spent twenty years of his life in these woods followed with ease through the thicket an almost obliterated trail.

10. Nathan Hale was a patriot in the true sense of the word, he gave his life for his country.
11. The court house is the big stone building at the end of the street, it was built in 1919.
12. The man who will not tell the truth is his own worst enemy, he injures himself much more than he injures those whom he attempts to deceive.

II. The Semicolon.

Rule XLI. 1. A semicolon separates main clauses that are not joined by a conjunction.

The semicolon is a replacement mark. It is used to replace the period when thoughts are so closely related that a period would mark too abrupt a pause; to replace the comma when a comma occurs elsewhere in the sentence.

The leader slowly lowered his baton; the band crashed into an anthem of victory.

Note: In the foregoing instance, the semicolon—a replacement mark—takes the place of a period.

2. A semicolon separates main clauses that are joined by a pure conjunction, if the clauses are long and somewhat involved. Otherwise, a comma is used (See Rule XL-3).

Particularly is the semicolon called for when the separate clauses have commas within themselves; that is, when there are already commas used as interior punctuation of clauses which a comma would otherwise separate. For example:

The man on the stairs, raising his left hand, shouted a command; but the crowd on the street below, enraged, refused to be quieted.

Confused: If I had money enough, I should visit Paris, and Vienna, and Rome, and the whole of Europe would be my playground.
Improved: If I had money enough, I should visit Paris, and Vienna, and Rome; and the whole of Europe would be my playground.

3. A semicolon separates main clauses that are joined by a conjunctive adverb, whether the clauses are short or long.

He was summoned; hence he went.
She was laughing; yet I knew she felt like crying.

EXERCISE: *Punctuate correctly the following sentences*

1. The speaker raising his voice shouted the accusation as one might shout a battle-cry the crowd leaning tensely forward listened with rapt attention.
2. He had no desire to work that afternoon besides a circus had come to town.
3. From my earliest youth it was my desire to become acquainted with New York and Chicago and Meadowville the little town of my birth seemed like a prison to me.
4. The happiness you yourself experience soon is forgotten the happiness you give to others long remains in your memory.
5. A bell rang a whistle tooted the drawbridge began to rise slowly.

III. The Colon.

The colon is equivalent in meaning to *namely, to wit, in other words, viz.*

Rule XLII. 1. A colon precedes a long direct quotation; or, an enumeration such as a list of names or articles of merchandise. When the quotation is short, a comma takes the place of the colon.

The accused man then testified as follows: "My name is Albert Henderson. I am also known to the police as John Farquar. I was born in Chicago, in the tenement district. My mother died when I was three years old."

He added the following articles of merchandise to his order list: 12 brooms, 6 vacuum cleaners, 3 washing machines.

2. A colon is placed before specific details given in illustration of a general statement.

The qualities necessary for success in business are known to all: capacity for work, earnestness, and probity.

Three general principles should be observed in writing an essay:

you should interest your reader; you should express yourself in a way that is unmistakably clear; you should present your ideas in a way that also is unmistakably forceful.

3. Ordinarily, the main clauses of a compound sentence without a connective are separated by use of a semicolon. If, however, one main clause repeats the idea expressed by the other main clause, a colon may be used.

Good health and a cheery disposition are of incalculable value: they are worth the wealth of the Indies.

This automobile is a bargain: you will not find its equal at the price I have quoted.

EXERCISE: *Punctuate correctly the following sentences*

1. For the following three reasons I am going to vote for the bill its passage will relieve crowded conditions in our city schools give children in every rural district in the state an opportunity for education and bring more capable men and women into the teaching profession.
2. He had one virtue that made thousands of men willing to follow wherever he led he had the courage of his convictions.
3. The editorial that appeared in the paper the next morning stated "We heartily approve the President's action because through it the honor of the nation has been vindicated."
4. We know that there are three things for which the average man strives wealth happiness health.
5. James Jordan who always occupied a seat in the front row had one habit that invariably distracted the speaker of the evening he would scarcely let three minutes go by without yawning.

IV. The Dash.

Rule XLIII. 1. In general, the dash indicates a sudden break in the thought of a sentence.

I might say that liberty is our birthright; I might say—but what is to be gained by words?

2. A dash is employed to separate near or at the end of a sentence a statement which constitutes a summary of the thought earlier expressed.

If you take an interest in the other fellow's hopes and aspirations, if you think of him as a human being traveling the same rocky path of life that you yourself are traveling, if you extend to the other fellow the same considerate treatment you would wish him to extend to you—if, in a word, your attitude toward your neighbor is an unselfish attitude—your life is certain to be a happy one.

3. A dash is employed to isolate a word or words for purpose of emphasis.

One feature distinguishes the XYZ automobile—quality.
Lincoln is distinguished by one outstanding virtue—rugged honesty.
One thing they have not taken from me—my white plume of honor.
He never lost his love for her—his mother.

4. A dash or dashes are sometimes employed in place of parentheses. This use gives the effect of informality.

He forgot it was his wife's birthday—just as many a man has forgotten—until she reminded him.

Note: The use of the dash or dashes, or of the parentheses, in separating an interjected expression, gives a more decided pause than results from the use of the comma.

5. Avoid the use of a dash in place of a period at the end of a sentence.

Wrong: Brown left early in the morning with his hunting-dog— It was a beautiful spring day— The dew was still on the grass— In the damp brush he could hear the quail stirring.

Note: The comma may be used with the dash at any point where it would be used were there no dash. For example: I assure you, as far as I am concerned,—and in this matter no one is more concerned than I,—that everything possible will be done to make the venture a success.

EXERCISE: *Punctuate correctly the following sentences*

1. One thing more than any other was responsible for his nervous condition fear.
2. "In fact I have made up my mind that he must." "Lose his position? Is n't that what you mean?"
3. He suddenly realized that he would have to run in fact that he would have to run at top speed if he was to catch the train.

4. When you no longer take a keen interest in the daily routine of work at your office when business seems to you to be a bore and when a quiet stroll down a shady lane appeals to you as the most desirable thing in the world when in brief you are old then will you want above all else to move to the country.
5. A squall came up about noon— The cranky craft began to pitch and toss— I felt a strong desire to return as soon as possible to the land— I knew that a sailor's life would never be the life for me.

V. Parenthesis Marks and Brackets.

Rule XLIV. 1. Parenthesis marks are employed to mark a distinct division between the main thought of a sentence and interjected ideas which are not closely related to this thought.

The witness took the stand in his own defense (indeed there was no other course left open to him) and told his story of the shooting.

2. The parenthesis mark ordinarily precedes any other punctuation mark used next to it.

If the defendant takes the stand in his own defense (and, indeed, there is no other course left open to him), he will be subject to cross-examination by the prosecution.

3. When a parenthesis ends a sentence, the closing punctuation mark is outside the parenthesis, unless the pair of parentheses incloses a whole parenthetical sentence.

Correct: He died last spring (three months ago).

Wrong: We have considered three principal points. (I shall not add to the list).

Correct: We have considered three principal points. (I shall not add to the list.)

Note: When, however, a pair of parentheses within a sentence (not at the end) incloses a whole parenthetical sentence, the parenthetical sentence begins with a small letter and ends without a period. For example: When Mr. Brown was our Representative in Congress (he has since been elected Senator) he distinguished himself as an orator. (A quoted sentence constitutes an exception to this rule.)

4. Parenthesis marks are employed to separate confirmatory symbols or figures from the word or words they confirm.

I am inclosing eighteen dollars ($18), the amount of my bill.

5. In the case of a direct quotation, brackets are employed to separate explanatory matter interjected by some one other than the speaker.

"I take a firm stand," declared Senator Smith, "against this bill [the bill providing for the reclamation of waste lands] on the ground that the amount of money which we should be called upon to devote to the project is excessive."

VI. Quotation Marks.

Rule XLV. 1. Quotation marks are employed to separate a direct quotation from the rest of the sentence.

"I am going to write home," the old man said.

Note: Quotation marks are not employed in giving an indirect quotation. Example: The old man said he was going to write home.

2. A second set of quotation marks is employed when a direct quotation is interrupted by expressions like *he said, he declared, he stated.*

"I am going to write home," the old man said; "so I wish you would get me some stamps."

Note: In the sentence above, the first comma comes within the quotation marks, and the semicolon precedes the second set of quotation marks; the expression outside the quotation marks—*the old man said*—begins with a small letter and not with a capital letter; the first word within the second set of quotation marks—*so*—begins with a small letter.

Note: At every break in a quotation by such phrases, for example, as *he said,* the quotation marks are repeated; and a comma, an exclamation point, or an interrogation point precedes according to the normal punctuation required. But if a period, a colon, or a semicolon would normally come before the interpolated *he said,* a comma is used instead and the period, colon, or semicolon put afterward. For example:

"Great Scott!" shouted Brown, "I forgot to bring the lunch basket."

"You are young," he said; "therefore you are ambitious."

3. Single quotation marks are employed to inclose a quotation within a quotation.

"'Why don't you write home?'" said the old man, "is a question I hear again and again."

"The ideal government," said the speaker, "is founded upon the principles embodied in Lincoln's statement: 'a government of the people, for the people, and by the people.'"

Note: A quotation coming within a quotation which is itself within a quotation takes double quotation marks.

"My opponent," said the speaker, "has declared: 'I feel that Lincoln expressed the highest ideal of a democratic government in his words, "A government of the people, for the people, and by the people."'"

4. The position of other punctuation marks when used with quotation marks:

(a) A period or a comma always precedes a quotation mark.

(b) Dots marking an omission from the quotation always precede a quotation mark.

(c) In general, any punctuation mark that belongs to the quotation always precedes a quotation mark.

(a) *A period or comma:*

"No," he said, "I did not do it."

(b) *Dots marking an omission from the quotation:*

Lafayette said, "When I first heard of American Independence . . ." (You know the lines.)

(c) *Another punctuation mark if that mark belongs to the quotation.*

The man said, "Shall I go home?"
General Pershing said to his men, "Stand firm!"

Note: Quotation marks always *precede* another mark (except a period or a comma) that does not belong to the quotation alone. Hence, a semicolon, colon, exclamation mark, dash, etc., go outside the quotation mark, unless they plainly belong to the quoted words.

EXAMPLES

Can you spell "allusion," "illusion," and "delusion"; and can you define the difference between "illusion" and "delusion"?

Did the man say, "I want to go home"?

5. Each separate speech is enclosed in quotation marks, no matter how short the speech may be.

"How much are you getting for eggs?" Mrs. Andrews asked.
"Sixty cents a dozen," answered the farmer.
"Do you guarantee them to be fresh? How about that?"
"Why, yes, certainly. How many will you have?"

Note: It is each separate speech, not each separate sentence, that takes a separate set of quotation marks.

6. Quotation marks may be used to set off nicknames, slang expressions, or technical terms.

He was known to his college friends as "Husky."
"Carcinoma" is a form of cancer.

Note: Do not employ quotation marks that are unnecessary.

Unnecessary: He claims to be a "second Foch."

7. Quotation marks or italics are used to set off words to which it is desired to call special attention, such as titles of books, or of articles; foreign words which have not been accepted as part of the English language; and the like. Usage dictates the use of italics in most of these cases, particularly in the case of foreign names; but the use of quotation marks is not uncommon.

8. When, in abridging a direct quotation, there is an omission of words, the omission is indicated by dots.

"No one who knew Stevenson as a friend . . . can fail to appreciate the sincerity underlying his *Christmas Sermon.*"

EXERCISE: *Punctuate correctly the following sentences*

1. A dark man who scowled continually as he talked and indeed who scowled whether he talked or not seemed to be the leader of the crowd.
2. When we reached the place where the bridge had been carried away by the flood said the stranger someone shouted at us from the darkness Turn to the left.
3. Although he is at least fifty years of age he still is known as Happy.
4. Please send me at once fifteen dollars $15 the amount of your bill.
5. The veteran told us "that he had taken part in no less than fourteen battles during the Civil War."
6. Good he cried.
7. Read again the instructions in the chapter on explosives in shipping explosives always label the container violently explosive handle with extreme caution

VII. The Period.

Rule XLVI. 1. A period is used at the end of a complete declarative sentence, and at the end of an imperative sentence.

Declarative: John, you are a thoughtless boy.
Imperative: Always be honest with yourself, John.

Note: If the command or entreaty is so forceful as to be regarded as exclamatory, use the exclamation point instead of the period.

Example: John, pay attention to what I am saying!

2. A period is used to indicate that a word is in an abbreviated form.

Examples: Mrs. a.m. viz. e.g. etc.

VIII. The Exclamation Point.

Rule XLVII. 1. An exclamation point indicates intense emotion. It may be employed after sentences, or after parts of sentences.

Examples: Quick! Open the door.
Let him who dares stand in my way!

IX. The Interrogation Point.

Rule XLVIII. 1. An interrogation point follows a direct question. It does not follow an indirect quotation.

Examples: Will you go tomorrow?
I asked him if he would go tomorrow.

2. An interrogation point should not be followed by a comma, semicolon, or period.

Wrong: What is our chief aim?, our purpose?, our main endeavor?.
Correct: What is our chief aim? our purpose? our main endeavor?
Correct: She said to me, "Where are you going?"

Study carefully the employment of punctuation marks in the following sentences:

1. Those who had directed public affairs had been, with few exceptions, warriors or priests: warriors whose rude courage was neither guided by science nor softened by humanity; priests whose learning and abilities were habitually devoted to the defense of tyranny and imposture.
2. It is sufficient here to say that every argument by which he attempts to show that the use of the rack was anciently a lawful exertion of royal prerogative may be urged with equal force—nay, with far greater force—to prove the lawfulness of benevolences, of ship-money, of Mompesson's patent, of Eliot's imprisonment, of every abuse, without exception, which is condemned by the Petition of Right and the Declaration of Right.
3. A temper not naturally good, but under strict command; a constant regard to decorum; a rare caution in playing that mixed game of skill and hazard, human life; a disposition to be content with small and certain winnings rather than to go on doubling the stake—these seem to us to be the most remarkable features of his character.
4. This sort of moderation, when united, as in him it was, with very considerable abilities, is, under ordinary circumstances, scarcely to be distinguished from the highest and purest integrity, and yet may be perfectly compatible with laxity of principle, with coldness of heart, and with the most intense selfishness.
5. Temple, we fear, had not sufficient warmth and elevation of sentiment to deserve the name of a virtuous man.

6. No grubbing among old State-papers will ever bring to light any document which will shake these facts: that Europe believed the ambition of France to have been curbed by the three powers; that England, a few months before the last among nations, forced to abandon her own seas, unable to defend the mouths of her own rivers, regained almost as high a place in the estimation of her neighbors as she had held in the times of Elizabeth and Oliver; and that all this change of opinion was produced in five days by wise and resolute counsels, without the firing of a single gun.
7. From the Restoration to the accession of the House of Hanover, Holland and France were to England what the right-hand horseman and the left-hand horseman in Burger's fine ballad were to the Wildgraf: the good and evil counselor, the angel of light and the angel of darkness.
8. This negotiation raised the fame of Temple both at home and abroad to a great height—to such a height, indeed, as seems to have excited the jealousy of his friend Arlington.
9. And from that time it has been the practice—a practice not strictly according to the theory of our constitution, but still most salutary —to consider the loss of office, and the public disapprobation, as punishment sufficient for errors in the administration not imputable to personal corruption.
10. Whenever any tolerable book of the same description makes its appearance the circulating libraries are mobbed; the book societies are in commotion; the new novel lies uncut; the magazines and newspapers fill their columns with extracts.
11. It was a place in that time like no other: the garden cut into provinces by a great hedge of beech, and overlooked by the church and the terrace of the churchyard, where the tombstones were thick, and after nightfall "spunkies" might be seen to dance, or at least by children; flower-pots lying warm in the sunshine; laurels and the great yew making elsewhere a pleasing horror of shade; the smell of water rising from all round, with an added tang of paper-mills; the sound of water everywhere, and the sound of mills—the wheel and the dam singing their alternate strain; the birds on every bush and from every corner of the overhanging woods pealing forth their notes until the air throbbed with them; and in the midst of this, the manse.
12. Whether we regard life as a lane leading to a dead wall—a mere bag's end, as the French say—or whether we think of it as a vestibule or gymnasium, where we wait our turn and prepare our

faculties for some more noble destiny; whether we thunder in a pulpit, or pule in little atheistic poetry-books, about its vanity and brevity; whether we look justly for years of health and vigor, or are about to mount into a Bath-chair, as a step towards the hearse; in each and all of these views and situations there is but one conclusion possible: that a man should stop his ears against paralyzing terror, and run the race that is set before him with a single mind.

GENERAL EXERCISE

Punctuate correctly the following sentences:

1. Yes I'll be glad to go he said
2. He was a tall powerful man.
3. We applauded the brave, old soldier.
4. Her desire you see was for riches.
5. Consequently he had to give up his position.
6. When the snows melt in the mountains and cool clear water flows into the valleys gladly farmers take up the task of repairing their irrigation ditches.
7. The house, that fronts on Lafayette Park is the home of the President.
8. The White House, which fronts on Lafayette Park is the home of the President.
9. After the first rain of the season has fallen the grass begins to turn green.
10. Prolong the time of exposure of the film but do not increase the light.
11. Having checked my trunk the day before I walked leisurely to the station.
12. The convention was held February 12 1921 at San Antonio Texas.
13. Do you know Mr James Daugherty president of the First National Bank of Denver Colorado
14. The next day according to the strangers story the fort was captured by the Indians.
15. King no man is so wise as thou
16. He was young ambitious and impatient and eager as his father was for him to continue his university education he decided to accept a position in business.
17. John Anderson who used to walk to school with me when we were boys together in Lake Forest Illinois is general manager of a large exporting firm in Detroit Michigan.

18. The friend, who comes to us with an offer of help when we are in trouble, is a friend indeed.
19. The tall sycamore tree, which stands alone by the gate, was damaged by the storm last night.
20. Is it correct to say He doesnt.

GENERAL EXERCISE

Punctuate correctly the following sentences:

1. A sudden flash of lightning blinded me for an instant a great peal of thunder reverberated in my ears.
2. He opened the gate and invited us to enter still I could not help feeling that we were unwelcome.
3. The water leaked out of the radiator therefore the engine got overheated and began to knock.
4. They know him believe in him love him.
5. We were too tired to walk farther that day besides we had not eaten since noon.
6. His youth was spent in affluence his old age in poverty.
7. The man who had just come into the room stretching out his hands before the fire said that he was ready for dinner but the landlady knowing that her other boarders would not be in until later pretended that she had not heard him speak.
8. He knew that he would have to cut the grass sooner or later accordingly he decided that he might as well get to work at once.
9. I was eager to read the novels of George Eliot of Dickens and of Thackeray and of all the other authors of whom I had heard I believe that I was attracted least of all to Fielding and Richardson.
10. We should not be content with forgiving our enemies we should also be willing to forgive our friends.
11. The wind blew the rain descended the lightning flashed.
12. While we were waiting there at the crossroads in the moonlight a solitary coyote appeared on the mountain top his lank form etched sharply against the sky-line and raising his head howled mournfully and in almost the same instant a second coyote from somewhere far across the valley took up and echoed back the dismal call.
13. The commanding general knew that the fate of the nation might well depend upon the morrow's battle nevertheless that night he slept soundly.

14. Three things in life he desired above all else he wanted to help his friends attain happiness he wanted to assist in the development of his community he wanted to make a lasting contribution to the science of Chemistry.
15. He had appointments to talk with the mayor the president of the city council and the chairman of the civil service commission and the secretary of the chamber of commerce was to accompany him.
16. He has decided or at least I believe he has decided to accept the nomination.
17. John McCrae who came to Porterville eleven years ago with only a few dollars in his pocket is now one of the richest men in that town.
18. After we had waited half an hour we agreed that Harry would not come until the next day otherwise we should have waited longer.
19. The person, who saves as much money as possible out of his salary when he is young, will never have to ask his friends to provide for him in his old age.
20. He told us, that he would point out to us the tree, that had been struck by lightning the day before.

GENERAL EXERCISE

Punctuate correctly the following sentences:

1. Write a description of some locality you have visited a camp perhaps or a ranch in Texas.
2. Whether you approve of the measure or not and I am of the opinion that you do not approve of it its passage will result in benefit to you.
3. There are three relevant questions is the average worker receiving more money than he needs have advances in wages been greater than increases in the cost of living are high wages responsible for high prices.
4. This is one of the old Persian sayings

   When thou art old thy pastimes put away
   Leave frolics to the young and mirthful play

5. He said May I go.
6. He said, that "he did not wish to go."
7. Then continued the old sailor the Captain shouted cast off the anchor.
8. Our silks are in three shades only red green and blue.
9. If you work hard money reputation success all will be yours.

10. John said or at least I understood him to say that he would be here today.
11. Give examples of (a) a simple sentence (b) a compound sentence (c) a complex sentence.
12. In English there are three verb forms known as verbals the infinitive the participle and the gerund.
13. The three principal parts of a verb are the Present Tense the Past Tense and the Past Participle.
14. To go to college to be graduated as a medical student and to become a useful member of society these were his ideals in life.
15. Wealth reputation fame all seemed worthless to him now.
16. Come here said the policeman I want to look at your hunting license.
17. We forded the river at dawn—A light breeze was blowing in the trees on the farther bank— Up in the branches birds were singing.
18. He was guilty of that human weakness which is so seldom forgiven cowardice.
19. We are reminded said the toastmaster of that famous utterance of the dying patriot My only regret is that I have but one life to give for my country.
20. Be careful not to use those so-called short cuts of conversation ain't and he don't.

Chapter XIV

[Outline]

ESSENTIALS OF GRAMMAR

I. Substantives: Nouns and Pronouns

Rule XLIX. Matters of Case (page 189).
Rule L. Matters of Number (page 194).

II. Adjectives and Adverbs

Rule LI. Matters of Use, as Modifiers (page 196).
Rule LII. Matters of Comparison (page 198).

III. Verbs

Rule LIII. Matters of Number; Agreement (page 199).
Rule LIV. Matters of Mode (page 201).
Rule LV. Matters of Tense (page 202).
Rule LVI. Matters of Auxiliaries (page 207).
Rule LVII. Matters of Irregular Verbs (page 218).

IV. Matters of Omission

Rule LVIII. (Page 225).

Chapter XIV

ESSENTIALS OF GRAMMAR

I. Substantives:[1] Nouns and Pronouns[2]

Rule XLIX. Matters of Case, Nominative.

(a) The pronoun subject of a verb is in the nominative case.

Wrong: Jane is as tall as *him.*
Correct: Jane is as tall as *he* (is).

When there is doubt as to the case of the pronoun, supply the missing verb; the case will then be obvious.

(b) A predicate substantive completing a verb is in the nominative case.

Wrong: It was *me.*
Correct: It was *I.*

The substantive completing the infinitive form of the verb *be,* as in, I knew it to be *him,* is in the objective case. *Him* is in the same case as the assumed subject of the infinitive. Hence the verb *be* and its infinitive (see page 244), take the same case before them as after them.

[1] A noun or pronoun, or a verbal form, or a phrase or clause, capable of being used as a noun, is a Substantive.
Each of the following italicized elements is a substantive:
The *man* (noun) *who* (pronoun) giving his word of honor fails in *keeping* (gerund) it, should be chased *from Dan to Beersheba* (phrase), for it is evident *that he is not a fit member of society* (clause).

[2] For definition and classification of grammatical terms, see Chapter XIV (continued), under appropriate headings.

(c) The pronoun subject of a subordinate clause [2] takes its case from its relation to the predicate verb in that clause, and not from any relation to words parenthetically introduced.

Wrong: The candidate *whom* they supposed would carry the election was defeated at the primaries.

Correct: The candidate *who* they supposed would carry the election was defeated at the primaries.

Who is the subject of the verb-phrase *would carry*, and *they supposed* is an expression thrown into the sentence in a parenthetical way. Similar expressions are *they expected, they declared, they believed.*

(d) The pronoun subject of a subordinate clause takes its case from its relation to the predicate verb in that clause, and not from any presumed relation to a word which happens to precede the clause.

Wrong: Shoot *whomever* disobeys orders.

Correct: Shoot *whoever* disobeys orders.

Here, *whoever* is the subject of the verb *disobeys;* not the single word *whoever,* but the entire clause *whoever disobeys orders,* is the object of the verb *shoot.*

Wrong: The question as to *whom* should make the sacrifice was discussed at length.

Correct: The question as to *who* should make the sacrifice was discussed at length.

Who is the subject of the verb-phrase *should make;* the entire clause *who should make the sacrifice* is the object of the preposition-phrase *as to.*[3]

EXERCISE: *Revise the following sentences in accordance with Rule 49—a, b, c, d*

1. When we heard the bell ring, we knew it was him.
2. I am not nearly so well read as her.
3. The man whom we were certain could win the election refused to be a candidate.

[2] For definition and classification of grammatical terms, see Chapter XIV (continued), under appropriate headings.

[3] See *Preposition-phrase,* page 247.

4. Punish whomever refuses to do his share of the work.
5. The decision as to whom would represent Chelsea at the convention was made by the mayor.
6. The workmen whom we believed were contented went on a strike.

Matters of Case, Objective (Accusative).[4]

(e) The object of a verb is in the objective case.

Wrong: *Who* did they punish?
Correct: *Whom* did they punish?

(f) The object of a preposition is in the objective case.

Wrong: Many of *we* men were called to duty.
Correct: Many of *us* men were called to duty.

(g) The assumed subject of the infinitive is in the objective case.

Wrong: *Who* do you want to go with you?
Correct: *Whom* do you want to go with you?

While the infinitive cannot assert an action, it, nevertheless, does imply action; the word *whom* here represents the person taking the action implied.

EXERCISE: *Revise the following sentences in accordance with Rule 49 e, f, g*

1. Who did you meet at the station?
2. Who do you expect to visit in Boston?

[4] *Case-Forms.* The Report of the Joint Committee on Grammatical Nomenclature (N. E. A. 1913) states that the English noun has but two case-forms, one used when the function is nominative, accusative, or dative, and the other used when the function is genitive. It seems clear that *genitive* is the proper name for the second case-form. A logical name for the first form would be "nominative-accusative-dative," but that name is obviously too long. In recognition of the fact that the form in question serves for three types of case-uses, the committee recommends that it be called the *common form.*

Whereas nouns have but one case-form for the nominative, accusative, and dative relations, most personal pronouns, together with *who* and its compounds, have two case-forms, one for the nominative relation, the other for the accusative and dative relations. These two case-forms (as "he," "him") are therefore named, respectively, the *nominative,* and the *accusative-dative.*

Case-Uses. For case-uses, both nouns and pronouns, the terms recommended are *nominative, accusative, dative,* and *genitive.* (See under Case-Uses, Chapter XIV (continued), page 241.)

3. Most of we farmers have enjoyed prosperity for the past three years.
4. The fact was known only to her and I.
5. Who did you suspect?

Matters of Case, Possessive (Genitive).

(h) A noun or pronoun denoting possession is in the possessive case.

Correct: *Henry's* hat was lost in the park.
Correct: Each timber must bear *its* share of the burden.

Note: The possessive pronoun *its* takes no apostrophe. If an apostrophe be used (*it's*) the meaning is *it is*.

(i) Names of inanimate objects should rarely be put in the possessive case, for it is confusing to think of inanimate objects as possessing—having ownership in—anything. Instead of the possessive form, make use of a phrase, generally with *of*.

Wrong: The *house's* back porch was reached by an alleyway.
Correct: The back porch *of the house* was reached by an alleyway.

Certain idiomatic expressions, especially those showing time or measure, are exceptions to the rule; as, *a month's rest, a year's leave, a day's work, a hair's breadth.*

Good usage has likewise sanctioned the use of the possessive in expressions that involve personification; as, *the wind's murmuring, the storm's challenge.*

The relation indicated by the possessive in the expression *the law's delay* is one of *connection* between the nouns. This construction is called the *genitive of connection* in contradistinction to the *genitive of possession.*[5]

(j) A noun or pronoun modifying a gerund (sometimes called a verbal noun) is in the possessive case.

Faulty: He was surprised by Mary leaving.
Improved: He was surprised by Mary's leaving.
Correct: I heard of his leaving for the country.

[5] See page 242.

(k) The possessive case of nouns is formed as follows:

(1) In the singular, by adding an apostrophe and s:

(John's hat; the animal's hide.)

(2) In the plural:

(a) If the plural *does not* end in *s,* form the possessive according to the rule for singulars (the men's collars; the women's club).

(b) If the plural ends in *s,* add an apostrophe after the *s* and *stop* (the ladies' hats; the boys' rights).

Matters of Case, Appositive.

(l) A noun or pronoun used as an appositive takes its case from the substantive to which it is attached.

Wrong: He was angry at both of us, *she* and *I.*
Correct: He was angry at both of us, *her* and *me.*

Her and *me* are in apposition with *us,* standing for the same persons that *us* stands for. They therefore should agree in case with *us,* which is in the objective case.

Matters of Case, After *than* or *as.*

(m) Pronouns in a clause introduced by *than* or *as,* take their case from their relation to words in that clause. They cannot be regarded as the objects of *than* or of *as,* because *than* and *as* are conjunctions and not prepositions.

Wrong: He is a great deal happier than you or *me* shall ever be.
Correct: He is a great deal happier than you or *I* shall ever be.

Wrong: He is not so strong as *me.*
Correct: He is not so strong as *I* (am).

EXERCISE: *Revise the following sentences in accordance with Rule 49 h, i, j, k, l, m*

1. The new stove's lid does not fit tightly.
2. We were awakened by him crying out in his sleep.
3. They voted to send two of us as delegates, John and I.

4. He has more money than Henry and me together have.
5. Is there anything to prevent Albert buying the farm?

GENERAL EXERCISE

In accordance with Rule 49, point out the proper *case forms* of pronouns in the following sentences:

1. Did he mean you or (I, me)?
2. Is it for (we, us) citizens to fail in our duty?
3. (Who, whom) do you suppose I met yesterday?
4. If I were (she, her), I should not go.
5. You do not deny (it, its, it's) being (she, her).
6. The question is as to (who, whom) is eligible for election.
7. I was surprised at (his, him) coming by airplane.
8. The matter lies between him and (I, me).
9. The penalty is imposed upon (whoever, whomever) disobeys the law.
10. One leg of the chair has been broken; (who, whom) shall I hold responsible?
11. Business men (who, whom) the community often consider to be solvent, go into bankruptcy.
12. He never found out (who, whom) the thief was.
13. Strike down on the spot (whoever, whomever) you see raising his hand as an assassin.
14. Give him no quarter, (whoever, whomever) he may be.
15. Is John as tall as (he, him) or taller?
16. Is there any objection to (our, us) walking across the lawn?
17. The question that slipped his mind was one as to (who, whom) he had borrowed the umbrella from.
18. The secret as to (who, whom) had returned the money was not divulged.
19. He (who, whom) everyone said was guilty made his escape.
20. Let no guilty man escape, not even (he, him) who confesses his crime.

Rule L. Matters of Number.

(a) Collective nouns are singular when the group they represent is regarded as a unit; they are plural when the group is regarded as being made up of individuals.

Correct: The Senate *is* made up of two senators from each state in the Union. (Here the Senate is regarded as a group—as a single body.)

Correct: The committee *were* not ready to take action. (Here we are thinking not of the committee as a whole, but rather of the individual members making up the committee.)

(b) A pronoun which has for its antecedent a collective noun, is singular or plural in number according as the collective noun may properly be regarded as singular or plural.

Correct: The committee made *its* report.

Correct: The committee differed in *their* opinions.

Correct: The regiment maintained *its* prestige though *they* disagreed as to the advisability of attacking.

(c) The indefinite pronouns *another, each, either, neither, one, every, anybody, anyone,* etc. are singular only: *both, many, few, others, several,* are plural only; *any, some,* are always plural except when used with *one.*

Wrong: Each was treated according to *their* rank.

Correct: Each was treated according to *his* rank.

Wrong: Neither of these apples *are* good ones.

Correct: Neither of these apples *is* a good one.

Wrong: Have either of them *their* passports?

Correct: Has either of them *his* passport?

Correct: Any one who *feels himself* aggrieved *has* the right to apply for redress.

Correct: Any who *feel themselves* aggrieved *have* the right to apply for redress.

Wrong: Is the architect or the contractor right in his estimate of cost? Both *is* wrong in *his* estimate.

Correct: Both *are* wrong in *their* estimates.

(d) "Kind" and "sort" take a singular pronoun; do not employ a plural pronoun simply because these words happen to be followed by a plural noun.

Wrong: I do not care for *these* sort of apples.

Correct: I do not care for *this* sort of apples.

Wrong: I had never before seen *those* kind of vegetables.

Correct: I had never before seen *that* kind of vegetables.

(e) Some nouns plural in form are treated as singulars.

Wrong: The latest news *are*——
Correct: The latest news *is*——

Wrong: Mathematics *treat* of quantity.
Correct: Mathematics *treats* of quantity.

GENERAL EXERCISE

In accordance with Rule 50, determine the correct *number* of the verbs, and of the pronouns, and nouns in the following sentences:

1. The company (has, have) filled (its, their) canteens.
2. The committee (was, were) unanimous in (its, their) report.
3. The committee differed in (its, their) opinions.
4. Into what branches (is, are) mathematics divided?
5. (Is, are) neither John nor Henry present?
6. What (is, are) the latest news from Russia?
7. The crowd (is, are) waiting in the street below.
8. There (was, were) a multitude of witnesses.
9. (Has, have) either of them expressed (his, their) wishes in the matter?
10. (Is, are) neither of these apples a good one?
11. Neither of these melons (seems, seem) ripe.
12. I don't like those kind of melons.
13. (That, those) sort of officers never can be leaders.
14. (Is, are) measles contagious?

II. Adjectives and Adverbs

Rule LI. Matters of Use, as Modifiers.

(a) An *adjective* modifies a noun or a pronoun: an *adverb* modifies a verb, an adjective, or another adverb.

Correct: The apple is sour.

Evidently the word modified is a noun; hence the use of an adjective. *What kind* of an apple?—a *sour* one.

Correct: The arrow flies swiftly.

Evidently the word modified is a verb; hence the use of an adverb. *How* does the arrow fly?—*swiftly*.

EXAMPLES

He learned his lesson *easily* (adverb).

He was assigned an *easy* lesson (adjective).

He did *well* (not *good*) in his studies (adverb).

His loyalty is *really* (not *real*) inspiring (adverb modifying *inspiring*).

He rolled the cigarette *tight* (adjective). (The state of the cigarette when rolled was that of tightness.)

He rolled the cigarette *tightly* (adverb). (The adverb designates the manner of rolling.)

He kept his money *safe* (adjective). (It was safe as the result of his keeping of it.)

He kept his money *safely* (adverb). (The keeping was done in a safe manner.)

(The words *well* and *ill* when referring to a state of health, are adjectives. For example: He is *well.* He is *ill.*

(b) Use correctly adjectives and adverbs with verbs of the five senses—*smell, feel, look, sound,* and *taste*—and with the verbs *seem, appear,* and *stand.* Adjectives are used to describe the subject; adverbs are used to designate the manner of the action of the verb.

EXAMPLES

Adjectives	*Adverbs*
He looks good.	He looks angrily at me.
The tuberose smells sweet.	He tasted the apple gingerly.
The apple tastes sour.	He appears well in public.
The child seems happy.	He stood firmly by us.
The cloud appears gray.	
The foundation stands firm.	

(Obviously, we cannot properly say *The apple tastes sourly.* Such a statement means that the apple has a sense of taste and that it exercises this sense of taste by *tasting*—in what manner?—*sourly.*)

GENERAL EXERCISE

In accordance with Rule 51, determine the correct form of the modifiers in the following sentences:

1. He (sure, surely) will come back.
2. Did he shamble (awkward, awkwardly) on to the stage?
3. Does any other flower smell as (sweet, sweetly) as the honeysuckle?

4. Did the engine act (bad, badly) as you motored up-hill?
5. Did you have a (real, really, very) pleasant time?
6. How do you think Mary looks? (beautiful, beautifully).
7. Does she sing (sweet, sweetly)?
8. How (swift, swiftly) was he running?
9. How (exquisite, exquisitely) this perfume smells!
10. Were you (real, really, very) glad to go?
11. How are you getting along? Pretty (good, well).
12. Did you not act (rash, rashly) in risking your life?
13. Do you feel (well, good) today?
14. Are you doing (good, well) in your classes?
15. I feel (ill, badly, poorly) today.
16. Was it a (real, really) plausible story that he told?
17. Can I speak more (plain, plainly) than I have spoken?

Rule LII. Matters of Comparison.

(a) When comparing *two* objects use the comparative degree (never the superlative).

Correct: This plan is the better of the two (not the best of the two).

When comparing *more than two* objects use the superlative degree.

Correct: This plan is the best of the plans we have yet devised.

(The use of the superlative in itself conveys the idea that more than two plans were devised.)

(b) An object is properly compared with "any other" object of its class.

Correct: This ink flows more freely than *any other* ink on the market (not than *any* ink on the market).

An object is properly compared with "any" object of a class not its own.

Correct: He cares more for his dog than for *any person* (not than for "any other person").

(c) The standard of comparison should be expressed, if it is not clearly implied by the context.

Vague; standard of comparison not given: I enjoyed reading this book because it is different.

Clear: I enjoyed reading this book because it is different from the average book of adventure.

Or, Clear: I enjoyed reading this book because it is different from books I have been reading.

(d) A comparison should not be expressed in an ambiguous manner. The manner of its expression should be sufficiently complete to afford a clear understanding of the exact meaning it is desired to convey.

Ambiguous; comparison expressed in an incomplete manner: I like him better than Arthur.

Clear: I like him better than Arthur does.

Or, Clear: I like him better than I do Arthur.

GENERAL EXERCISE

In accordance with Rule 52, point out any errors in the formation of comparisons in the following sentences. If the comparison is formed correctly, be prepared to defend it.

1. Which is the best apple, this or that one?
2. I should judge that she is the youngest of the two sisters.
3. Which do you like the best?
4. I care most for her sister.
5. She is prettier than the others.
6. Chicago is said to be the metropolis of Illinois because it is larger than any city in the State.
7. This haystack is higher than any in the field.
8. I should help no one more willingly than she.
9. The sunset tonight was more beautiful than any I have seen.

III. Verbs

Rule LIII. Matters of Number, Agreement.

(a) A verb agrees in number with its subject, regardless as to whether or not a noun or nouns intervene between the verb and its subject.

Wrong: The *desire* of the citizens *point* to peace.

Correct: The *desire* of the citizens *points* to peace.

(b) A verb agrees in number with its subject, and not with a noun or nouns in the complete predicate.

Wrong: The *sin* he was responsible for *were* his forgeries.
Correct: The *sin* he was responsible for *was* his forgeries.

Wrong: His *forgeries is* the result of moral weakness.
Correct: His *forgeries are* the result of moral weakness.

(c) Parenthetical expressions introduced by words such as *with, as well as, no less than,* and the like, do not affect the number of the verb.

Wrong: The *commander* of the army, *with* many of his generals, *were* in favor of making the attack.
Correct: The *commander* of the army, *with* many of his generals, *was* in favor of making the attack.

Here the verb takes its number from its subject, and not from nouns in the parenthetical expression separating the verb from its subject.

(d) When a compound subject consists of two or more substantives joined by *and,* the verb is plural.

Correct: *Extravagance and moral weakness were* responsible for his failure.

(e) When the members of a compound subject are joined by *or, nor,* or *but,* the verb is singular or plural according as the members are singular or plural.

Correct: Either the man or the woman *was* responsible.
Correct: Either the men or the women *were* responsible.
Correct: Neither Charles nor Henry *knows* anything about it.
Correct: Not the boys but the girls *were* in the majority.

Note: (1) In case one member is singular and one plural, the verb as a rule agrees with the nearer.

Correct: Neither the President nor his advisers *were* informed of the plot; or (recast), The President was not informed of the plot, nor were his advisors.

(2) When the members differ in person, the verb agrees with the nearer.

Correct: Neither he nor I *am* repentant; or (recast) He is not repentant, nor am I.

(f) A verb in a sentence where the subject follows the verb, must agree with the subject.

Wrong: There *was* accounted for, twenty men, fifteen women, and three children of the party.

Correct: There *were* accounted for twenty men, fifteen women, and three children of the party.

GENERAL EXERCISE

In accordance with Rule 53, determine the correct *number* of verbs in the following sentences:

1. *Separate* and *occurred* (is, are) words often misspelled.
2. Under either supposition, there (is, are) gross negligence or criminal intent involved.
3. Let him or her who (hears, hear) my words, profit by the advice.
4. He is one of the best writers that (has, have) written essays since Bacon.
5. What (does, do) a set of Dickens's novels cost?
6. There (is, are) a great many things to be said in its favor.
7. The Secretary and the Treasurer (has, have) absconded.
8. Either they or he (is, are) liable for damages.
9. Measles (has, have) broken out and half of the school (is, are) absent.
10. Ten thousand dollars (is, are) a large sum to pay for the lot.

Rule LIV. Matters of Mode.

(1) The Subjunctive in main clauses.

(a) To express a wish or a desire.

Thy will *be done.*

(b) To make a declaration that is contingent upon (i.e., dependent upon) some expressed or implied condition.

I could kill him (if I dared).

(2) The Subjunctive in subordinate clauses.

(a) To express a condition regarded as doubtful.

If it *be* possible, I will do it.

(It is not known whether or not the thing is possible.)

(b) To express a condition contrary to fact.

Would she *were* here.

(It is known that she is not here.)

You act as if you *were* a king.

(It is known that you are not a king.)

(3) The Indicative is used to state something as a fact or to ask a direct question.

If I *was* at fault, why didn't you tell me so?

(A matter of actual fact, not of condition contrary to fact.)

EXERCISE: *In accordance with Rule 54 supply the proper mode*

1. If you —— here, I could tell you everything that was said during the conference.
2. If I —— mistaken, I owe you an apology.
3. He spoke as if he —— confident that he was in the right.
4. She carried her head high as if she —— a queen.
5. If I —— President, I would favor a federal budget system.

Rule LV. Matters of Tense.

(a) In a complex sentence, employ those tenses which the sense requires.

Correct: I am sure (now) that he means well (now).
Correct: I know (now) that he was there (yesterday).

If the verb (or verb-phrase)[c] in the main clause indicates action taking place at the same time as the action indicated by the verb in the subordinate clause, the verbs are in the same tense; if the two verbs indicate action taking place at different times, the verbs are in different tenses.

[c] See *Verb-phrase*, page 248.

Correct: I was sure (then) that he meant well (then).
Correct: I shall know (tomorrow) whether he will accept the position (tomorrow).
Correct: I was sure (yesterday forenoon) that he would be there (in the afternoon).

(b) In subordinate clauses, the tense should be considered in relation to the time expressed by the predicate verb in the main clause.

Wrong: If a man in business takes advantage of every opportunity for study, he would have no trouble in getting ahead.
Correct: If a man in business takes advantage of every opportunity for study, he will have no trouble in getting ahead.

Since the taking advantage of the opportunity is in present time, the benefit realized from it must be in future time.

Correct: If a man in business in 1898 had taken advantage of every opportunity for study, he would have been a leader in business by 1915.

The action indicated by the verb-phrase in the subordinate clause above, is action which took place prior to that indicated by the verb-phrase in the main clause.

EXERCISE: *Examine the following sentences in accordance with Rule 55, a and b*

1. We knew that you would have enjoyed being with us.
2. I was glad to have been a member of the party.
3. If a man makes up his mind to exercise regularly, he would have little difficulty in keeping in the best of health.
4. John was sorry to have missed hearing the speech.
5. We hoped that you would have let us know of your visit to Chicago.

(c) Universal truths, or general propositions into which time relations do not enter, should usually be expressed in the present tense. [Note that Rule (c) constitutes an exception to Rule (b) above.]

Correct: He told me (past time) that Chicago is (present time) the center of the meat industry.

The employment of present time is correct because Chicago, as viewed at the present time, continues to be the center of the meat industry.

Faulty: A month ago he told me he *is* suffering from a slight cold.
Correct: A month ago he told me he *was* suffering from a slight cold.

The statement of fact—he was suffering from a cold—concerns a condition not likely to prevail in present time; therefore, the statement is expressed in past time.

(d) When there is in the context no indication of the definite time of past action, supply a word or words that will definitely fix the time of action.

Faulty: He had not always spurned our friendship; in fact he was our guest.
Correct: He had not always spurned our friendship; in fact *only the summer before* he was our guest.

(e) To express past action that comes up to and touches the present, the *present perfect* tense is employed.

Wrong: You have been late to class several times *last* week.
Correct: You have been late to class several times *this* week.

In the first sentence above, the perfect tense is erroneously used to express past action that does not come up to and touch the present. The sentence should read: You *were* (past tense) late to class several times *last* week. In the second sentence, the perfect tense is properly used.

Correct: I have been poor for years (and I still am poor).
Correct: I *was* poor for years (but I no longer am poor).

(f) When narration of a past event is interrupted to tell about some event that occurred in the still more distant past, the *past perfect* tense *is employed.*

Correct: That afternoon while we sat together on the upper deck, my friend told me of the success he had won in Manila.
Correct: We spent the afternoon talking with the Mayor. He had been superintendent of the city schools and had resigned to go into politics.

The past time fixed by the main verb—told—is the time at which my friend was talking to me. The success my friend had won represents an event that occurred in the still more distant past.

EXERCISE: *Revise the following sentences in accordance with Rule 55, d, e, f*

1. The small boy knew that Washington was the capital of the United States.
2. We have not known him long; in fact he bought a home in our neighborhood.
3. John explained how he forded the river.
4. This is the third time you were late this month.
5. They showed us a picture of the house they rented.

(g) Unless an infinitive represents action prior to the action of the governing verb, the infinitive should be in the present tense.

Wrong: It was not essential for you to *have given up* your business.
Correct: It was not essential for you to *give up* your business.

The action represented by the infinitive is action that took place at the same time as the action of the main verb. The infinitive, therefore, properly is in the present tense.

(h) The conditional verb-phrase in a dependent clause should be in the present tense, unless it expresses action prior to that expressed by the predicate verb of the governing clause.

Example; To represent action *not prior* to that of the governing verb:—
Wrong: If I had thought that he *would have done* such a thing (verb-phrase italicized), I should not have spoken.
Correct: If I had thought that he *would do* such a thing (verb-phrase, present tense), I should not have spoken.

(i) The present participle is used to express action which takes place at the same time as the action expressed by the main verb.

Wrong: Taking up immediately upon graduation his study for a master's degree, he was granted the degree the following spring.

Correct: Taking up immediately upon graduation his study for a master's degree, he set about his task in earnest.

In the first sentence the present participle—taking up—is erroneously used to represent an action not synchronous with the action expressed by the main verb. In the second sentence the present participle—taking up—properly represents an action that takes place *at the same time as* the action of the main verb.

(j) Be consistent in your employment of tenses. Do not shift carelessly or needlessly from one tense to another. (Compare Rule XXIX, p. 129.)

Wrong: Waving a club and shouting, he *ran* towards me. He *seemed* half demented. His eyes, red and swollen, *glared* with a brutal hate. I *stand* waiting for him, my legs braced. I *see* that there is no way out for me but to fight. (The first three verbs are in the past tense; the last two are in the present tense. The past tense should be used throughout, unless it is desired to employ the "historical present.")[1]

EXERCISE: *Examine in accordance with Rule 55, h, i, j*

1. It was necessary for me to have been present.
2. If they had been told that Arthur would have accepted the position, they would have offered it to him.
3. Delivering papers to pay his way through school as a boy, he was elected president of one of the most influential banks in New York City at the age of forty-three.
4. If we had been warned that he would have betrayed his trust, we should not have placed our faith in him.
5. I did not deem it advisable for me to have refused his offer.

[1] This device of throwing past events into present form to make the past seem vividly present should be used with caution, lest the historical present become too common and by reaction tend to go out of use. When employed, this tense should be used consistently, and should not be interspersed with the past tense; as,

Wrong: "The Captain *maneuvered* the vessel cautiously, even after the rocks *are past*, and in the end he *was* richly *rewarded*, for the ship at last *anchors* safely in the harbor."

GENERAL EXERCISE

In accordance with Rule 55, point out any error in *tense* in the following sentences. If the proper tense is employed, be prepared to defend it.

1. I had hoped to have seen you.
2. Galileo believed that the world was round.
3. Scientists are glad to have had the opportunity to confirm this belief.
4. I should not have said so if I had thought it would have made any difference.
5. Oxford is an old university, being founded several centuries ago.
6. I intended to have answered your letter at once.
7. He threw across his saddle the deer he shot.
8. If he had left on time he could have been there now.
9. The boy fell into the water. For a time he struggles to keep his head above the surface; finally his strength failed and he is about to sink; he cries again for help, but no one will hear him.
10. He has not always been so correct in his diction; in fact he was very far from being so.
11. I should have liked to have gone with them if I were asked.
12. If he were not so hasty, we might have had better luck.
13. The will was said to be drawn up by an attorney.
14. We expected him to have won the race.

Rule LVI. Matters of Auxiliaries.

(a) A single form of the verb *be* can not logically fulfil at once two functions—that of a principal verb and that of an auxiliary.

Wrong: The orphan *is* living with an aunt and as happy as he can be.
Correct: The orphan is living with an aunt and *is* as happy as he can be.

The verb *be* used as an auxiliary in the verb-phrase *is living*, cannot be expected to supply the place of the omitted linking verb *be* used as a principal verb in (*is*) . . . *happy*.

(b) Do not omit the auxiliary of a verb-phrase, unless an auxiliary previously expressed is grammatically capable of taking the place of the omitted auxiliary.

Wrong: The plan was outlined and the maps gone over.
Correct: The plan was outlined and the maps *were* gone over.

(c) The auxiliaries *Shall* and *Will* are used as follows:

(1) To denote simple expectation on the part of the speaker.

Shall is used in the first person (sing. and pl.).

I shall go—*declarative future*
We shall go—*declarative future*

Will is used in the second and third persons (sing. and pl.).

You will go—*declarative future*
He will go—*declarative future*
They will go—*declarative future*

(2) To denote determination or promise.

Will is used in the first person (sing. and pl.).

I will go—*intend to go; purposive future*
We will go—*intend to go; purposive future*

(3) To denote obligation imposed or compulsion exercised by the speaker.

Shall is used in the second and third persons (sing. and pl.).

You shall go
He shall go
They shall go

When emphatic—you *shall* go—the meaning is the same as if the speaker were to add "and I will see to it that you do go."

Note: To denote simple futurity in subordinate clauses, *shall* (or its inflectional form *should*) is properly used for all three persons.

Correct: When you *shall* say the word, I will come.
Correct: Whenever the time *shall* come, I will be ready.
Correct: If he *should* fail, I may be able to help him.

Note: To express determination or promise in subordinate clauses, *will* (or its inflectional form *would*) is properly used for all three persons.

Correct: If you *will* go ("if you are determined to go"), I will go with you.

Exception: In noun clauses introduced by *that*, expressed or understood, if the noun clause and the principal clause have *different* subjects,

the same auxiliary is used that would be used were the subordinate clause used independently. For example: They are determined that he *shall* not be late.

(4) In Direct Questions, use *shall* in the first person; in the second and third persons use the auxiliary expected in the answer.

Correct: *Shall* we go to the theater?
We *shall*——
Will you get the tickets?
I *will*——

(5) In Indirect Discourse, *shall* (or its inflectional form *should*) or *will* (or its inflectional form *would*) is used, depending upon whether the one or the other is used in the direct discourse.

Direct discourse: *Will* you come?
Indirect discourse: He asked whether you *would* come.
Direct discourse: *Shall* we come?
Indirect discourse: He asked whether they *should* come.

(6) To denote duty or obligation.

Should, apart from following in general the rules for *shall,* is used in the second and third persons (sing. and pl.) to denote duty or obligation.

Correct: As a writer, you *should* pay particular attention to sentence structure.
Correct: As a business man, he *should* be strictly honest.

(7) To express a wish.

Would, apart from following in general the rules for *will,* is used to express a wish.

Correct: *Would* I were there.

(8) To indicate a habit or custom.

Would may be used to indicate a habit or custom.

Correct: On those nights I *would* sit for hours gazing at the stars.
He *would* pass my house on his way to his office.

GENERAL EXERCISE

In accordance with Rule 56, point out any error in the use or omission of an auxiliary, in each of the following sentences. If the auxiliary is properly employed, be prepared to defend it.

1. I have and always shall vote the straight ticket.
2. He wrote that later he would telegraph the time of his arrival.
3. Shall he always be blind?
4. If he shall come, we shall be glad to welcome him. (Does this sentence express simple futurity?)
5. If he should come, we should be glad to welcome him. (Does this sentence express simple futurity?)
6. You should do right, though the heavens fall. (Does this sentence express moral obligation?)
7. I certainly shall not pay the damages; you will pay them yourself, or I am mistaken.
8. If you shall loan me ten dollars, I shall repay the loan next week.
9. I will call on you next Wednesday evening, if you shall be at home.
10. We shall not stay in this house another day, if you raise the rent.
11. He will pay dearly for such outrageous treatment.
12. He told me that he should come.
13. I shall accomplish the task in spite of what you say.
14. If he should come, could we go at once?
15. I shall never reveal that secret.

Formation of all the Tenses of a Verb by means of its Principal Parts and the Auxiliaries.

PRINCIPAL PARTS

The principal parts of the verb are the *present tense,* the *past tense,* the *past participle.*

These are called principal parts because by means of these parts and the auxiliaries *have, shall, will,* and *be,* all the tenses are formed.

The principal parts of *regular* verbs need not be memorized, for the reason that the past tense and the past participle can readily be formed by adding *d* or *ed* (sometimes *t*) to the present tense. Example: Love—loved—loved.

In the case of *irregular* verbs, however, it is of the utmost importance that the three principal parts be memorized, for

they are formed otherwise than by adding *ed* to the present tense. Example: See—saw—seen.

By means of the principal parts and the auxiliaries, the tenses of a verb are formed as follows:

PRINCIPAL PARTS

Present Tense	*Past Tense*	*Past Participle*
see	saw	seen

ACTIVE VOICE

Indicative Mode

(*See*—the first of the principal parts—furnishes the basis for the present tense.)

	SINGULAR	PLURAL
Present tense:	1. I see	we see
	2. you see	you see
	3. he sees	they see

(*Saw*—the second of the principal parts—furnishes the basis for the past tense.)

Past tense:	1. I saw	we saw
	2. you saw	you saw
	3. he saw	they saw

(From the *root-form* of the verb, which is the infinitive without its sign *to*—[to] *see*—, known as the *pure* infinitive, *and which is the same in form as the first of the principal parts,* the future tense is formed by aid of the auxiliaries *shall* and *will.*)

Future tense:	1. I shall see	we shall see
	2. you will see	you will see
	3. he will see	they will see

The *perfect* tenses are formed by joining the proper tense of *have* (present, *have* or *has;* past, *had;* and, future, *shall have* or *will have*) to the past participle of the given verb.

Present perfect:	1. I have seen	we have seen
	2. you have seen	you have seen
	3. he has seen	they have seen
Past perfect:	1. I had seen	we had seen
	2. you had seen	you had seen
	3. he had seen	they had seen
Future perfect:	1. I shall have seen	we shall have seen
	2. you will have seen	you will have seen
	3. he will have seen	they will have seen

The rule for the formation of the *perfect* tenses is as follows:

Join the proper tense of *have* to the past participle of the given verb.

PASSIVE VOICE

The tenses of the passive voice, like the perfect tenses of the active voice, are formed by joining an auxiliary to the past participle of the given verb.

The rule for the formation of *all*[8] tenses of the passive voice is as follows:

Join the proper tense of *be* to the past participle of the given verb.

For example: The present tense—*I am seen*—is formed by joining the present tense of *be*—*am*—to the past participle of *see*—*seen.*

[8] Except that of the past passive participle itself.

Abridged Conjugation of the regular verb, TO LOVE

PRINCIPAL PARTS

Present Tense	*Past Tense*	*Past Participle*
love	loved	loved

INDICATIVE MODE

TENSE	ACTIVE VOICE	PASSIVE VOICE
Present	I love	I am loved
Past	I loved	I was loved
Future	I shall love	I shall be loved
Present Perfect	I have loved	I have been loved
Past Perfect	I had loved	I had been loved
Future Perfect	I shall have loved	I shall have been loved

SUBJUNCTIVE MODE

Present	(If) I love	(If) I be loved
Past	I loved	I were loved
Present Perfect	I have loved	I have been loved
Past Perfect	I had loved	I had been loved

IMPERATIVE MODE

Present	love (sing. and pl.)	be loved (sing. and pl.)

MODAL ASPECTS

Modal Aspects are formed by combining auxiliaries with the main verb. The Indicative, the Subjunctive, and the Imperative are known as the primary modes. The combination of an auxiliary with the main verb gives to these primary modes a special meaning; such as, emphatic, progressive, contingent, potential, obligative, etc., as follows:

		ACTIVE VOICE	PASSIVE VOICE
Present Indicative	*Emphatic*	I do love	
	Progressive	I am loving	I am being loved
	Contingent	I may love	I may be loved
	Potential	I can love	I can be loved
	Obligative	I must love	I must be loved
Past Indicative	*Emphatic*	I did love	
	Progressive	I was loving	I was being loved
	Contingent	I might love	I might be loved
	Potential	I could love	I could be loved
	Obligative	I must love	I must be loved
Present Subjunctive	*Emphatic*	(If) I do love	
	Progressive	I be loving	
	Contingent	I might love	
	Potential	I must love	
	Obligative		
Present Imperative	*Emphatic*	do love	
	Progressive	be loving	

VERBALS

Infinitive

	ACTIVE VOICE	PASSIVE VOICE
Present:	to love	to be loved
Perfect:	to have loved	to have been loved

Gerund

Present:	loving	being loved
Perfect:	having loved	having been loved

PARTICIPLE

Present:	loving	being loved
Past:		loved
Perfect:	having loved	having been loved

Conjugation of the Auxiliary Verbs

Three of the tenses of the Indicative mode of the verb *Have*

SINGULAR	PLURAL
Present	
1. I have	we have
2. you have	you have
3. he has	they have
Past	
1. I had	we had
2. you had	you had
3. he had	they had
Future	
1. I shall have	we shall have
2. you will have	you will have
3. he will have	they will have

The Auxiliary *Shall*

Used only in the present and past forms of the Indicative mode

PRESENT TENSE *sing. and pl.*		PAST TENSE *sing. and pl.*	
I, he, we, you, they	shall	I, he, we, you, they	should

The Auxiliary *Will*

Used only in the present and past forms of the Indicative mode

PRESENT TENSE *sing. and pl.*		PAST TENSE *sing. and pl.*	
I, he, we, you, they	will	I, he, we, you, they	would

Conjugation of the verb BE

Principal parts:

Present Indicative	*Past Indicative*	*Past Participle*
be or am	was	been

INDICATIVE MODE

	Singular	*Plural*
Present Tense	I am	we are
	you are	you are
	he is	they are
Past Tense	I was	we were
	you were	you were
	he was	they were
Future Tense	I shall be	we shall be
	you will be	you will be
	he will be	they will be
Present Perfect Tense	I have been	we have been
	you have been	you have been
	he has been	they have been

INDICATIVE MODE—*Continued*

	Singular	*Plural*
Past Perfect Tense	I had been	we had been
	you had been	you had been
	he had been	they had been
Future Perfect Tense	I shall have been	we shall have been
	you will have been	you will have been
	he will have been	they will have been

SUBJUNCTIVE MODE

	Singular	*Plural*
Present Tense	(If) I be	(if) we be
	you be	you be
	he be	they be
Past Tense	I were	we were
	you were	you were
	he were	they were
Present Perfect Tense	I have been	we have been
	you have been	you have been
	he have been	they have been
Past Perfect Tense	I had been	we had been
	you had been	you had been
	he had been	they had been

Imperative Mode, Present, Singular and Plural: Be.

Infinitive, Present: To be; Perfect: To have been.

Participles, Present: Being; Past: Been; Perfect: Having Been.

IRREGULAR VERBS

The Principal Parts of Irregular Verbs in Common Use

Present	*Past*	*Past Participle*
abide	abode	abode
am (be)	was	been
arise	arose	arisen
bear (carry)	bore	borne
bear (bring forth)	bare (bring forth)	born
beat	beat	beat, beaten
become	became	become
befall	befell	befallen
beget	begot, begat	begot, begotten
begin	began, begun	begun
behold	beheld	beheld
bend	bent	bent
bereave	bereaved, bereft	bereaved
beseech	besought	besought
bet	bet	bet
bid (command)	bade, bid	bid, bidden
bid (offer money)	bid	bid
bind	bound	bound, bounden
bite	bit	bit, bitten
bleed	bled	bled
blend	blended	blent, blended
bless	blessed, blest	blessed, blest
blow	blew	blown
break	broke, brake	broke, broken
breed	bred	bred
bring	brought	brought
build	built, builded	built, builded
burn	burnt, burned	burnt, burned
burst	burst	burst
buy	bought	bought

IRREGULAR VERBS—*Continued*

Present	*Past*	*Past Participle*
catch	caught	caught
chide	chid	chid, chidden
choose	chose	chosen
cleave (adhere)	clave, cleaved	cleaved
cling	clung	clung
clothe	clad, clothed	clad, clothed
come	came	come
creep	crept	crept
dare	durst, dared	dared
deal	dealt	dealt
dig	dug, digged	dug, digged
do	did	done
draw	drew	drawn
dream	dreamt, dreamed	dreamt, dreamed
dress	drest, dressed	drest, dressed
drink	drank	drunk, drunken
drive	drove	driven
dwell	dwelt, dwelled	dwelt, dwelled
eat	ate	eaten
fall	fell	fallen
feel	felt	felt
fight	fought	fought
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgot, forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got, gotten
give	gave	given
go	went	gone
grind	ground	ground

IRREGULAR VERBS—*Continued*

Present	*Past*	*Past Participle*
grow	grew	grown
hang	hung, hanged	hung, hanged
have	had	had
hear	heard	heard
hide	hid	hidden
hold	held	holden
keep	kept	kept
know	knew	known
lay	laid	laid
learn	learnt, learned	learnt, learned
lend	lent	lent
let	let	let
lie	lay	lain
lose	lost	lost
make	made	made
may	might	——
mean	meant	meant
meet	met	met
mow	mowed	mown
pay	paid	paid
read	read	read
ride	rode	ridden
rise	rose	risen
run	ran	run
saw	sawed	sawn, sawed
say	said	said
see	saw	seen
seek	sought	sought
set	set	set
shear	shore, sheared	shorn, sheared
shrink	shrank, shrunk	shrunk, shrunken
sing	sang, sung	sung

IRREGULAR VERBS—*Continued*

Present	*Past*	*Past Participle*
sink	sank, sunk	sunk, sunken
sit	sat	sat
slay	slew	slain
slide	slid	slid, slidden
smite	smote, smit	smit, smitten
sow	sowed	sown, sowed
speak	spoke	spoken
spring	sprang, sprung	sprung
steal	stole	stolen
strike	struck	struck, stricken
swear	swore	sworn
swim	swam, swum	swum
take	took	taken
teach	taught	taught
tear	tore	torn
throw	threw	thrown
weave	wove	woven
weep	wept	wept
write	wrote	written

Rule LVII. Matters of Irregular Verbs.

Never combine an auxiliary with the past tense (regular or irregular verb). The following errors are due to the combining of the auxiliary with the second principal part of the main verb where the third is required.

Correct: I went (past tense) away; I came back; I saw my friend; I spoke to him; I showed him the way; I drank with him; I slew his enemy.

Wrong: I have (auxiliary) went (past tense) away; I have came back; I have saw my friend; I have spoke to him; I have showed him the way; I have drank with him; I have slew his enemy.

Correct: I have (auxiliary) gone (past participle) away; I have come back; I have seen my friend; I have spoken to him; I have shown him the way; I have drunk with him; I have slain his enemy.

Perfect tenses all begin with some form of the verb *have* and add to this form the past participle of the main verb to complete the tense. In the foregoing examples it will be seen that the past participle of the verbs *go, come, see, speak, show, drink* and *slay* are, respectively, *gone, come, seen, spoken, shown, drunk,* and *slain.*

It is the crudest of errors in English speech to use the past participle without its auxiliary, as a substitute for the past tense of the verb. There is no error in speech more crude nor more betraying than the use of "I seen" for "I saw," or "I done" for "I did." The error consists in using the third principal part of the verb by itself as a whole verb.

Correct: I saw the man from my window; he did his work well; he then drank some water.

Wrong: I seen the man from my window; he done his work well; he then drunk the water.

Be cautious in the use of the verb *get* (*got, got* or *gotten*). Gotten is obsolescent. Say *got.* The meaning of *get* is *to secure;* hence when *got* is used the intended meaning should be *secured;* or *has got, has secured.*

Undesirable: The key may be *gotten* from the steward.
Correct: The key may be *got* from the steward.
Wrong: Have you got a pencil with you?
Correct: Have you a pencil with you?

EXERCISE: *Insert the correct forms:*

1. I —— (present perfect tense of *come*) to this country to learn English.
2. I —— (verb *come*) to this country in 1910, and —— (verb *go*) to work at once.
3. —— (present perfect tense of *ride,* second pl., interrog.) horseback, or —— (past participle of *fly*) in an airplane?

4. —— (present perfect tense of *see*, first person, negative) an airplane since last week when I —— (past tense of *see*) one —— (past participle of *sink*) in the mire on Mud Flats.
5. Have you ever —— (past participle of *swim*) in the Thames?
6. Has the wind —— (past participle of *blow down*) the tree, and —— (the third principal part of *break*) the fence?
7. —— (present perfect tense of *swim*, first person) across the river three times, and I have not yet —— (third principal part of *begin*) to feel exhausted.
8. I have —— (past participle of *drink*) no water since I —— (past tense of *begin*) to take this exercise.
9. I could n't see the target for the fog, and one can't be expected to hit an object he —— (auxiliary, with the third principal part of *see*, negative).

Lie, lay; sit, set; rise, raise; leave, let.

EXAMPLE

I lie down; I lay down last night; I have lain down all day.
I lay the book down; I laid the book down last night; I have already laid the book down.

Note the principal parts:

Lie—lay—lain
Lay—laid—laid

The second principal part of *lie* is the same in form as the first principal part of *lay*.

The verb *lie* is used intransitively. (*Lie* does not take nor does it require an object.)

The verb *lay* is used transitively. (*Lay* takes and requires an object.)

Lie means to recline; *lay* means to put or place something. *Lay* is the causative of *lie:* i.e., *to lay* means *to cause to lie.*

EXERCISE: *Insert the correct form of the verb* LIE *or of the verb* LAY

1. —— down Fido.
2. The dog —— his head on his master's knee and refused to —— down.
3. Be sure to —— up money for a rainy day.

4. The miser was ——ing in bed, thinking of the hoard he had —— by for the sake of greed.
5. The beggar had —— in the rain all night, but now —— in the sun to dry off.
6. The clouds —— along the distant horizon and obscured the setting sun.

Sit holds the same relation to *set* as *lie* does to *lay*.

EXAMPLE

I sit down; I sat down in this rocker an hour ago; I sat up all night.
I set the teakettle on the stove just now; I set the teakettle on the stove an hour ago; I have already set the teakettle on the stove.

Note the principal parts:

Sit—sat—sat
Set—set—set

Sit corresponds to *lie* in being used intransitively.

Set corresponds to *lay* in being used transitively.

Sit means to rest, or to repose on a seat; *set* means to place or put in any position.

Set is the causative of *sit:* i.e., *to set* means *to cause to sit.*

EXERCISE: *Insert the correct form of the verb* SIT *or of the verb* SET

1. I —— at my window and watch the setting sun.
2. —— the chair down and —— in it.
3. After ——ting there a while, he got up and —— the alarm-clock and then —— down again.
4. John, —— the lamp on the table and —— down quietly and watch the stars as they —— in the sky.
5. Where did you —— for your picture? Did the photographer seat you for a pose or did you —— yourself down?

EXAMPLE

I generally *rise* early; I *rose* late this morning; I *have risen* as early as five o'clock on holidays.
I *raise* the window; I *raised* the window last night; I *have just raised* the window.

Note the principal parts:

Rise—rose—risen
Raise—raised—raised

Rise means to move from a lower position to a higher, to ascend; *raise* means to cause to rise, that is, to *make* move from a lower position to a higher. *Raise* is the causative of *rise: to raise* means *to cause to rise.*

The distinction in meaning between *moving* and *making move* (rise and raise) is apparent from the following examples:

The sun, dough, river, cork, balloon rises, or rose, or has risen (intransitive). The wind raises, or raised, or has raised the dust (transitive).

EXAMPLE

I *leave* you here; I *left* him there; I *have left* him at home.
I *let* you go now; I *let* you go yesterday; I often *have let* you go.

Note the principal parts:

Leave—left—left
Let—let—let

Leave means: to allow to remain, to depart from.
Let means: to permit, to allow.

Wrong: The party in power is leaving (allowing to remain) large blunders creep out.
Correct: The party in power is letting (allowing) large blunders creep out.

Rule LVIII. Matters of Omission.[9]

(a) Do not omit a principal verb unless the principal verb previously expressed is grammatically capable of taking the place of the omitted verb.

Wrong: He accomplished what other members of his party have and are trying.
Correct: He accomplished what other members of his party have *tried* and are trying to accomplish.

[9] For errors resulting from the omission of the auxiliary verb, see Rule LVI—(b).

(b) Do not omit a preposition unless the sense permits.[10]

Wrong: He was acquainted and interested in all his neighbors.
Correct: He was acquainted *with* and interested in all his neighbors.

GENERAL EXERCISE

In accordance with Rule 58, supply the words omitted in the following sentences:

1. The ship was sunk and all on board lost.
2. The maps were drawn to scale and this particular one designed to show contours.
3. These chimneys smoke and have all winter.
4. The bone is knitting and will continue to for six weeks yet.
5. I can recommend Henry Gibson to you because of the experience and good work he has done while in my employ.
6. A ghost never has been seen and never can.
7. Why can not we do what other men have and are doing?
8. A camp-fire was lighted and the potatoes cooked.
9. The superintendent showed a great deal of interest and knowledge of the problem.
10. He spoke in opposition and not in favor of the amendment.

[10] For definition of a preposition, see "Preposition," under Grammatical Terms, Chapter XIV (continued).

Chapter XIV (*continued*)

GRAMMATICAL TERMS

With Definition and Classification of Parts of Speech (including Prepositions, Conjunctions, and Interjections), and their Uses.

Chapter XIV (*continued*)

GRAMMATICAL TERMS

With Definition and Classification of Parts of Speech (including Prepositions, Conjunctions, and Interjections), and their Uses.

NOUN

A noun is a name-word,—to be more specific, it is *the name-word.* Nouns are classified as proper and common. A proper noun is a particular or individual name as opposed to a class name; as, *Henry, Boston.* A common noun is (a) a name of any one of a class of *persons, places,* or *things;* as,

boy, city, tree;

or, (b) the name of an *action,* a *quality,* or a *condition;* as,

running, whiteness, servitude.

The members of the (a) class, inasmuch as they exist in space, are known as concrete nouns; the members of the (b) class, inasmuch as they do not occupy space, are known as abstract nouns.

The third kind of common nouns is known as *collective,* a noun which expresses a collection or aggregation of individuals; as, *army, committee, man.* A collective noun is regarded as singular in number when the group is considered as a unit, but plural when the members of the group are considered as individuals. (For Case-Forms of nouns, see footnote, p. 191; for Case-Uses, see page 241.)

By inflection, nouns indicate gender, number, and case. These qualities are grammatical distinctions. Their purpose is (a) to denote sex or the lack of it; (b) to indicate whether the noun names one thing or more than one; (c) to show the relation the noun bears to other words in the sentence.

There are three genders:[1]

Masculine (names of males; *John, man, boy*);
Feminine (names of females; *Mary, woman, girl*);
Neuter (names of things without sex; *chair, table, gun*).

There are two numbers:

Singular, denoting *one* (*boy, girl*);
Plural, denoting more than one (*boys, girls*).

Note.—(a) Some nouns have the same form in the singular and in the plural.

sheep, deer.

(b) Some nouns are used only in the plural.

thanks, scissors.

(c) Some nouns have no plural.

pride, flesh.

There are three cases:[2]

Nominative
Possessive (Genitive)
Objective (Accusative)

Case is a grammatical distinction that shows the relation of a substantive to other words in the sentence, as this relation is shown (1) by inflection, or (2) by position.[3]

Pronoun

A pronoun is a word that takes the place of, or stands for, a noun. When, to avoid repetition of a noun in a sentence,

[1] Names that do not indicate sex, such as *bird, fowl, cattle,* are said to be in the *common* gender.

[2] See Case-Forms, footnote, p. 191.

[3] See Case-Uses, page 241.

a pronoun is used, the noun is called the antecedent. (The woman asked the *boy* where *he* was going.)

Classification of pronouns:

(1) Personal
(2) Relative
(3) Interrogative
(4) Adjective { (a) Demonstrative / (b) Indefinite

(1) *Personal:*

	SINGULAR NUMBER				
Nominative case	I	you	he	she	it
Possessive case	my, mine	your, yours	his [4]	her, hers	its
Objective case	me	you	him	her	it

PLURAL NUMBER (*for the three genders*)			
Nominative case	we	you	they
Possessive case	our, ours	your, yours	their, theirs
Objective case	us	you	them

These pronouns are called personal because they indicate by their form the speaker, the person spoken to, and the person or thing spoken of. The pronoun I (plural *we*) denotes the speaker, and is called the first personal pronoun; the pronoun *you* (plural *you*) denotes the person spoken to, and is called the second personal pronoun; the pronouns *he, she,* and *it* (plural *they*) denote the person or thing spoken of, and are called the third personal pronouns.

(The only distinction for gender is in the third person singular.)

[4] The Joint Committee (N. E. A., 1913) suggests that *his, her, its, my,* and other similar forms all be called *possessive pronouns* or *possessive adjectives* according to the use made of them in a given instance. Thus, *His* is good (possessive pronoun), *His* book is good (possessive adjective).

Self joined to the personal pronouns gives us the (a) *reflexive* pronouns (myself, yourself, etc.), as in "I blame myself," *myself* being the object of the verb *blame* and designating the same person as the subject of that verb; (b) *intensive* pronouns (myself, yourself, etc.), as in "I myself am to blame," *myself* being used in apposition. The intensive pronouns are used only for emphasis. For example: John and *I* went fishing (not, John and *myself*); My friend and *I* (not, *Myself* and friend); *You* and your friends (not, *Yourself* and friends).

(2) *Relative.* *Who, which, what, that,* and the compounds *whoever, whatever,* etc., are relative pronouns, and are used not only as words standing for nouns, but also as connectives.

Who is the only relative pronoun that is declined. Its declension and that of the interrogative pronoun *who* are the same:

SINGULAR AND PLURAL	
Nominative	who
Possessive	whose
Objective	whom

As and *but,* in certain uses, also are relative pronouns: the former when used after such words as *same, much, so, such;* and the latter, after a negation, when it is equivalent to *who, which,* or *that,* plus *not.*

I believe the same *as* you do.

I know there is not a man among you *but* will (*that* will *not*) fight to the last ditch.

(3) *Interrogative.* The interrogative pronouns are *who, which, what,* and are used to ask questions. (What is it?)

(4) *Adjective.* The so-called demonstrative pronouns (*this, that, these, those*) and the so-called indefinite pronouns (*any, one, few, both, neither, none,* etc.) may be classified under Adjective Pronouns, since such words though often

used as adjectives may also be used as pronouns. The demonstrative adjective pronoun points out definitely that to which it refers; as, *This* is my slate: the indefinite adjective pronoun does not point out definitely that to which it refers; as, *Many* are called, but *few* are chosen. (See Pronominal adjectives, under *Adjective,* below.)

Adjective

An adjective is a *descriptive* or *limiting* word, and is used to modify a noun or pronoun. Adjectives are grouped under two great divisions: *descriptive* and *limiting.* A descriptive adjective expresses kind or condition, as *white* horse, *sick* dog. A limiting adjective either points out that which is named or indicates manner or quantity.

Limiting adjectives are classified as,

1. *Pronominal adjectives,* or those words which, though often used as pronouns, may also be used as adjectives. (See Adjective pronouns, under *Pronoun,* above.)

This book is mine.
Many persons are called.
Which book is yours?
What difference does it make?
Take *whichever* book you wish.

2. *Numerals:* one, two, three (cardinals); first, second, third (ordinals).

3. *Articles:* a, an, the.

Comparison of adjectives is a change in form to designate a difference in degree of the quality expressed. There are three degrees of comparison: the positive (the simple form of the adjective), which indicates the quality of an object without reference to any other object; as,

good, sweet, thin;

the comparative, which indicates a higher or a lower degree of the quality than is expressed by the positive; as,

better, sweeter, thinner;

and the superlative, which indicates the highest or the lowest degree of the quality that can be expressed; as,

best, sweetest, thinnest.

The comparative degree relates to *two objects only;* the superlative degree relates to *three or more* objects.

The following adjectives are compared irregularly:

Positive	*Comparative*	*Superlative*
good	better	best
bad	worse	worst
far	farther [5] / further [5a]	farthest [5] / furthest [5a]
little	less	least
many or much	more	most
old	elder / older	eldest / oldest

Many adjectives by their very nature do not lend themselves to comparison.

final, universal, four, this, that, unanimous.

As a rule adjectives of one syllable, and some of two syllables, form their comparison by adding to the positive *er* for the comparative degree and *est* for the superlative degree.

tall, taller, tallest.

Many adjectives of two syllables, and all adjectives of more than two syllables, form their comparison by prefixing "more" (or "less") to the positive to form the comparative,

[5] Reference to space. [5a] Reference to progression in thought.

and "most" (or "least") to the positive to form the superlative.

famous, more famous, most famous;
inexperienced, less inexperienced, least inexperienced.

Adverb

An adverb is a word used to modify (1) a verb (She sings *sweetly*), (2) an adjective (She has a *very* sweet voice), or (3) another adverb (She articulates *very* distinctly); or, in rare cases, (4) a noun (*Not* a drum was heard), (5) a pronoun (*Only* one was left), (6) a preposition (She was *almost* on the verge of weeping).

Classification: Adverbs of *place* (*there, here*); of *time* (*now, presently*); of *manner* (*thus, sweetly*); of *cause and effect* (*hence, therefore*); of *number* (*most, thirdly*); of *degree* (*more, nearly*); of *affirmation* and *negation* (*yes, no*). Adverbs admit of three degrees of comparison. Ordinarily they are compared like adjectives of more than two syllables (*gladly, more gladly, most gladly*). Some adverbs are compared irregularly (*much, more, most*). (Some adverbs do not logically admit of comparison (*finally, entirely*).

Verb

A verb is a word that asserts something. It may express action (He *swam* across the river), or it may express existence (He *is* my friend). As to *form,* verbs are classified as *principal* and *auxiliary.* A *principal* verb expresses, by itself, action or existence (John *struck* James). An *auxiliary* verb—a helper—merely helps the main verb to express action or existence (1) in a definite *manner,* or (2) in a definite *time.* The chief auxiliary verbs are *be, can, do, have, may, shall,* and *will.* The following auxiliaries help the main verb to express action or existence in a definite *manner:* I *may* go (my going, in manner, is contingent); I *must* go

(my going, in manner, is obligatory); I *will*[6] go (my going, in manner, is intentional).

The following auxiliaries help the main verb to express action or existence in definite *time:* I *shall* go (my going, in time, is future); I *had* gone (my going, in time, is past). The auxiliaries *have, do,* and *be,* may be used also as principal verbs (I *have* money, i.e., I possess money).[7]

As to *use,* verbs are classified as *transitive* and *intransitive.* Only transitive verbs have voice. In the case of a *transitive* verb, the action is carried across to some receiver ("trans" signifies "across"); as, "He hit the *man*" (active voice), *man* being the direct object that the active transitive verb *hit* requires to complete its meaning; or, as, "He was hit by the man" (passive voice), *man* becoming the doer of the action. In the case of an *intransitive* verb, no receiver of the action is required; as, He *jumped.*

As to *the exact meaning intended to be conveyed,* verbs are dependent upon (A) Voice, (B) Mode, and (C) Tense. Voice expresses the relation of the subject to the action affirmed by the verb, showing whether the subject is acting or is acted upon. Active voice, subject acting; The voters *cheered* him: passive voice, subject acted upon; He *was cheered* by the voters.

Mode indicates the manner of viewing the action expressed by the verb, whether this action is to be viewed as actual (Indicative), as doubtful (Subjunctive), or as mandatory (Imperative). The indicative mode asserts something as a fact or asks a direct question (It *is* true. She *is not* here.); the subjunctive mode expresses a condition or a wish (If it *be* true. Would that she *were* here.); the imperative mode expresses a command or exhortation (*Take* your places in line.

[6] Strictly speaking, *will* in the first person is not an auxiliary, as the meaning is "I will (i.e. decide) to go."

[7] See page 216 for the tense forms of the most important auxiliaries.

I beg of you, *go!*) "Modal aspects" of the verb are formed by employing *modal auxiliaries* with the indicative, subjunctive, or imperative modes. (See page 213.)

Tense denotes the time of the action or existence expressed by the verb. The three great divisions of time are *present, past,* and *future.* These divisions give the following tenses: *present, past* (the inflectional forms of the first and second principal parts of the verb, respectively); *future* (formed by aid of the auxiliaries *shall* and *will,* from the *root-form* of the verb—the infinitive without its sign—without inflection; *present perfect* (formed by aid of the auxiliary *have*); *past perfect* (by aid of *had*); *future perfect* (by aid of *shall have,* or *will have*). The present, past, and future tenses are used to express an act viewed as simply *occurring* in present, past, or future time, respectively; the present perfect, past perfect, and future perfect tenses are used to express an act viewed as completed with reference to present, past, or future time, as the case may be. *Present perfect:* I *have come* to America to learn English. The present perfect tense—have come—expresses a completed action that comes up to and touches the present. Did we wish to express the action as not touching the present but as some years remote, we should properly use the simple past and say, "I *came* to America to learn English." *Past perfect:* I *had come* to America to learn English at the time of the declaration of war in 1917. The past perfect tense—*had come*—expresses the act of coming as completed at some specified past time—1917; that is, the past perfect tense denotes an act completed before some given past time—he had completed his act of coming to America, *before* 1917. *Future perfect:* I *shall have gone* to America by the year 1930. The future perfect tense—*shall have gone*—denotes an act viewed as completed *before* a future date—1930—arrives.

Preposition

A preposition is a word that connects and shows the relation between a noun or a pronoun, called its object, and some other word in the sentence.

The boy ran across the field.

The words that this sentence hinges on are *boy, ran,* and *field.* The relationship between *boy* and *ran* is apparent—that of subject and predicate. But there are several possibilities as to the relationship between *ran* and *field.* The boy may have run *by, around, into,* or *across* the field. The preposition *across* defines exactly the relationship between the two words *ran* and *field.* A preposition itself is not inflected, but a noun or pronoun governed by it is in the objective case.

Conjunction

A conjunction is a word which connects words or groups of words. Conjunctions are classified as *coördinate* and *subordinate.* Coördinate conjunctions join elements of equal order or rank (*and, but, hence, yet*). Subordinate conjunctions join elements of unequal order or rank (*if, since, while, after*). The sun came out *and* the rain ceased (coördinate conjunction): The rain ceased *after* the sun came out (subordinate conjunction).

Coördinate conjunctions are of two classes: (1) *Pure conjunctions* (*and, but*), and (2) *Conjunctive adverbs* (*hence, yet*). The pure conjunctions connect words, phrases, and clauses: the conjunctive adverbs connect clauses only. Example of conjunctive adverb: It was only a matter of opinion; *hence* I did not dispute his statement. A pure conjunction has but one function—that of a connective. A conjunctive adverb may do the work of a connective or that of a plain adverb. If it directly modifies a verb, adjective, or adverb, it is a *plain adverb.* (Get thee *hence.*) But if it does the connecting for the whole clause, as in the compound sentence "It was only a matter of opinion; *hence* I did not dispute his

statement," it is a conjunctive adverb. A clause introduced by a conjunctive adverb is separated from the preceding clause by a semicolon (not by a comma). A comma may precede a clause introduced by a pure conjunction—*and, but,* etc.

EXAMPLES

Wrong: The room is chilly, hence I shall close the door.
Correct: The room is chilly; hence I shall close the door.

Wrong: The fog was dense, consequently we could not see the shore.
Correct: The fog was dense; consequently we could not see the shore.

Wrong: I heard the scream, then I fainted.
Correct: I heard the scream; then I fainted. (If the subject *I* of the second clause were omitted, the clause would simply be converted into the second part of a compound predicate. In that case *then* would no longer be a conjunctive adverb; there would be no second clause for it to join. Hence, a comma would be placed before *then.*)
Correct: I heard the scream, then fainted (compound predicate).

The pure coördinating conjunctions are *and, but, for, or, nor,* and *neither.*

Example of a pure conjunction used to connect clauses:—It is not right *nor* is it expedient: to connect phrases; I yield the palm not to you *but* to him: to connect words; *Neither* you *nor* I have any concern in this affair. (*Neither* is sometimes linked with *nor, either* with *or,* and *and* with *but.*)

The chief conjunctive adverbs are *so, hence, nevertheless, however, moreover, accordingly, besides, thus, yet, then, still, furthermore.* They connect clauses, but not words or phrases.

Examples of conjunctive adverbs used to connect main clauses.
The cook is incompetent; *hence* I will dismiss her.
The doors are bolted; *nevertheless* (*yet, still,*) I am afraid.
It is not customary to grant this favor; *however* I will grant it.
The room is chilly; *so* (conjunctive adverb) I shall close the door.
The room is *so* (plain adverb) chilly.

You may substitute another adverb *extremely* for the plain adverb *so;* but you cannot substitute *extremely* for the conjunctive adverb *so.*

Correlative Conjunctions

Correlative conjunctions are conjunctions that are used idiomatically in pairs; as, *either—or, neither—nor, not only—but also.* The construction immediately following the second correlative should be like the construction immediately following the first; He came either too late or too early.

Interjection

An interjection is a word used to express emotion. It has no grammatical connection with other words in the sentence, being simply "thrown in," as its name implies. *Alas! Hark! Oh,* I suppose so. *Well,* we must not delay.

An Alphabetical List of Grammatical Terms in Common Use with Definitions

Absolute Expression. A substantive with a modifier (usually a participle) which is not essential to the remainder of the sentence but which is in thought related to it. *The man having paid us the money,* we signed the receipt. *This fact being true,* the jury failed to reach a verdict.

Adjective Clause. A subordinate clause that does the work of an adjective. It may modify a noun or pronoun. The train *that leaves New Orleans at eleven o'clock in the morning,* arrives in New York City the second day out. (The clause modifies the noun *train* by limiting it.)

Adverbial Clause. A subordinate clause that does the work of an abverb. It may modify a verb, an adjective, or an adverb. I will agree with you, *if I can be sure of a definite net return on my investment.* (The clause modifies the verb *agree.*)

Antecedent. A substantive to which a pronoun or participle refers. He bought two oranges and ate them. (*Oranges* is the antecedent of *them.*) Seeing the oranges, he

bought two. (*He* is the antecedent of the participle *seeing.*)

APPOSITIVE. A substantive that denotes by a different name the same person or thing as the substantive to which it is attached. James Brown, the grocer, is displaying in his window his favorite fruit—apples. (*Grocer* is in apposition with *John Brown,* and *apples* is in apposition with *fruit.*)

AUXILIARIES. Verbs that assist in forming the voices, modes, and tenses of other verbs are called auxiliaries or auxiliary verbs. They are *be, have, do, shall, will, ought, may, can, must, could, would, should,* etc. (See under Verbs in preceding section.)

CASE. The relation of a substantive to other words in the sentence, as this relation is shown (1) by inflection, or (2) by position.

CASE-USES.[8] *Nominative:*

Subject: "*I* saw him."

Predicate: "It is *the king.*" "He seems to be *the leader.*"

Nominative of Address: "*John,* come here."

Nominative of Exclamation: "O *the wretch!*"

Nominative Absolute: "*This* done, he went away."

Accusative:

Direct Object: "I saw *him.*"

Secondary Object: "My father taught me *French.*"

Retained Object: "I was taught *French* by my father."

Cognate Accusative: "I slept *a long and heavy sleep.*"

Adjunct Accusative: "The class selected John *president.*" "We painted the house *white.*"

[8] Proceedings, N. E. A., 1913, page 346.

Subject of Infinitive: "He believes *me* to be the author."

Predicate of Infinitive: "He believes me to be the *author.*"

Accusative of Exclamation: "O unhappy *me!*"

Adverbial Accusative: "He works *many hours* daily." "He plays golf *every day.*" "They bound him *hand and foot.*"

Accusative with a Preposition: "The man behind *the gun.*"

Dative:

Indirect Object: "My father has given *me* a book."

Dative of Reference or Concern: "Spare *me* my child." "I'll rime *you* so eight years together."

Genitive:

Genitive of Possession: "*John's* bicycle."

Genitive of Connection: "The *war's* delays."

Subjective Genitive: "In *Adam's* fall, we sinned all" (Adam fell).

Objective Genitive: "*Lincoln's* election" (the people elected Lincoln).

CLAUSE. Any group of words having a subject and a predicate and forming a portion of a sentence. If the clause, standing alone, "makes sense," it is called an *independent,* or *principal,* or *main* clause; if it does not "make sense," by itself, it is called a *dependent,* or *subordinate,* or *modifying* clause. (The wind blew and the boat rocked —main clauses. While the wind blew, the boat rocked— one subordinate clause and one main clause.) *Subordinate* clauses are differentiated as *adjective, adverbial,* and *noun* (*substantive*) clauses, according to whether the clause does the work of an adjective, an adverb, or a noun. (The boat *that he had bought* won the race

—*adjective* clause. *While the wind blew,* the boat rocked —*adverbial* clause. The oarsmen feared *that the boat might capsize*—*noun* clause, the object of *feared.*)

Other examples of the *noun* clause: *That we did our best* sustains us in defeat—subject nominative. The fact is *that I did my level best*—predicate nominative. I knew *that he was a hero*—object of verb. He would have failed except *that the word "fail" was not in his vocabulary*—governed by a preposition. He laid down the premise *that all men are created equal*—used in apposition.

COMMON NOUN. See under Noun, in this section.

COMPARISON. See under Adjective and under Adverb, in this section.

COMPLEX SENTENCE. See under Sentence, in this section.

COMPOUND-COMPLEX SENTENCE. See under Sentence, in this section.

CONJUGATION. The inflectual changes in a verb, and variations in verb forms by means of verb-phrases to indicate person, number, tense, voice, mode, and modal aspect.

COÖRDINATE. Words or groups of words that are equal in rank, or importance, are coördinate. (You and I worked occasionally and played often. The respective coördinate elements are: *You* and *I, worked* and *played, occasionally* and *often.*)

COÖRDINATE CLAUSES. Clauses of the same order, or rank; equal in value.

COÖRDINATING CONJUNCTIONS. See under Conjunction, in this section.

CORRELATIVE CONJUNCTIONS. See under Conjunction, in this section.

DECLENSION. A tabular statement of the inflectional forms of nouns and pronouns.

ELEMENTS, GRAMMATICAL. These are words, phrases, and clauses.

GERUND.[9] A verbal which ends in *ing* and which is used partly as a noun. A verbal which has the same form as the gerund but which is used partly as an adjective instead of partly as a noun, is known as a participle. Gerund: On *hearing* my voice, he recognized me at once. (*Hearing* is used as a noun, the object of the preposition *on*.) Participle: *Hearing* me, he discovered my hiding place. (*Hearing* modifies *he*, its antecedent.) Like a noun, a gerund may be the subject of a verb (Climbing is wearisome); the object of a verb (I detest climbing); the object of a preposition (I have a dislike for climbing); an appositive (That exhausting exercise, climbing, causes shortness of breath); a nominative absolute (Climbing being so exhaustive, I keep on the level ground).

GRAMMAR, ENGLISH. A systematic statement of the principles and usages of the English language. As a science it has to do with (1) the classification of words with reference to the functions that the Parts of Speech perform in the sentence; (2) Inflection, or the changes in the form of a word, known as Declension, Comparison, and Conjugation; (3) Syntax, or the relations that words bear to one another in discourse.

INFINITIVE.

A verbal usually introduced by *to*, and capable of being used as a noun. (*To exercise* is healthful.) The infinitive is here used as a noun, it being the thing about which the predicate "says something." After certain verbs (bid, dare, help, need, make, etc.) the *to* is omitted

[9] Some grammarians distinguish a *verbal noun* from a gerund, having the same form, in that while the gerund may have an object and may be modified by an adverb but not by an adjective, the verbal noun (socalled) cannot take an object nor be modified by an adverb, but may be modified by an adjective.

Skilful playing won the game (verbal noun modified by adjective); *Playing skilfully* won the game (gerund modified by an adverb).

before the infinitive. (He helped me win. I made him go.) The tenses of the infinitive are the present and the perfect. The present tense denotes action taking place at the same time as that of the verb on which it depends, or action taking place in the future with respect to the verb on which it depends. (Wrong: He meant *to have come* yesterday. Correct: He meant *to come* yesterday.) The perfect tense denotes time prior to that of the governing verb. (He was reported *to have said* these things.) At the time *he was reported,* these things had already been said.

INFLECTION.

A change in the form of a word to show a change or variation in meaning or use. Nouns and pronouns, for example, are inflected to indicate gender, number, and case; adjectives and adverbs, to indicate comparison; verbs, to show tense, person, number, and mode. These inflections are called respectively, Declension, Comparison, and Conjugation. (Voice is indicated by a variation in verb forms by means of verb-phrases.)

INTRANSITIVE. See under Verb, in this section.

MODE. See under Verb, in this section.

MODIFY. When the meaning conveyed by a sentence element (word, phrase, or clause) is so changed by another sentence element as to become more definite, the first sentence element is said to be *modified* by the sentence element responsible for the change. (He ran *fast.* The adverbial modifier *fast* makes more definite the meaning conveyed by the word *ran.*)

NOUN CLAUSE. A clause that does the work of a noun. (See under Clause, in this section.)

PARTICIPLE. A participle is a verbal used partly as an adjective. (*Seeing* the fire, John called for help.) The participle—seeing—performs a twofold function. In its

verbal character it expresses an action that is received by the noun *fire;* in its use as an adjective it describes John, as though we said, He is a *seeing* John. The tenses of the participle are the present, past, and perfect. The past participle is the past *passive* participle, there being no past active particle. The present participle is a verbal ending in *ing,* used partly as an adjective. It expresses action that always is synchronous with that of the principal verb. The past participle is the third of the principal parts of the verb, and is used in the composition of all the passive forms of any verb, except the form of the past passive participle itself.

Passive. See under Verb, in this section.

Phrase. A group of related words, without a subject and predicate, doing the work of a single part of speech. He is a man *of great ability* (an adjective phrase). He ran *into the house* (an adverbial phrase). *Turning to the left,* I saw a farmhouse (a participial phrase).

Predicate. The word or group of words in a sentence, that "tells something" about the subject. The predicate consists of a finite verb or verb-phrase, with or without modifiers and complements.

Predicate Adjective. An adjective that forms a part of the predicate and modifies the subject—usually linked to the subject by some form of the verb *to be.* (Henry is *industrious.*) Or, an adjective that forms a part of the predicate and modifies the object. (He painted the barn *red.*)

Predicate Complement. A word or group of words that refers to or modifies (a) the subject, but forms a part of the predicate; as, John is *a very fast swimmer* (subjective complement) : or, (b) the object, but forms a part of the predicate; as, He painted the roof *red* (objective complement). The subjective complement of an infini-

tive is in the objective case; as, I knew it to be *him.* The subjective complement, then, of a verb is in the same case (nominative or objective) as the subject, be the verb in the finite or in the infinitive form.

PREDICATE NOMINATIVE. A noun or pronoun that is linked to the subject by some form of the verb *to be,* or other copulative verb; as, Johnson is *mayor:* They are our *friends:* It is *I.*

PREPOSITION-PHRASE. Two or more words forming a compound preposition that is equivalent in use to a single preposition; as, I may say, *in respect to* the gerund, that it may be modified by an adverb. Here the preposition-phrase, italicized, is equivalent to the single preposition *about,* or *concerning.* The question *as to* who should make the sacrifice was discussed at length. Here the preposition-phrase governs a clause as its object. In such case it is not the preposition *to* alone that governs, but the preposition-phrase *as to.*

PREPOSITIONAL PHRASE. Any phrase consisting of a preposition and its object. A man *of integrity.* The cow is *in* the *barn.*

PRINCIPAL PARTS. The three fundamental forms of a verb from which all its inflectional forms may be built up are called its principal parts. These principal parts are the present tense, the past tense, and the past participle.

PRINCIPAL VERB. See under Verb, in this section.

PROCESSES, GRAMMATICAL. Classification, Inflection, and Syntax. (See Grammar, English, in this section.)

PROPER NOUN. See under Noun, in this section.

SENTENCE. Sentences are principally of two kinds: Declarative and Interrogatory. The complete declarative sentence is followed by a period; the interrogatory, by a question mark. Declarative: *The boys are playing marbles.* Interrogatory: *Are the boys playing marbles?*

Some grammarians classify two other kinds of sentence: Imperative and Exclamatory. Imperative: *Please handle with care.* Exclamatory: *How fragile chinaware is!*

On the basis of the number and nature of the clauses they contain, sentences are classified as Simple, Complex, and Compound. A simple sentence is a group of words composed of a subject (with or without modifiers) and a predicate (with or without modifiers and compliments), and not grammatically dependent upon any word or words outside itself.

A compound sentence is composed of two or more such groups so closely related in thought that they combine to convey a single, central thought which is different from that conveyed by any one group alone. A compound sentence contains two or more independent clauses. (The wind blew a gale; the rain came down in torrents.) A complex sentence contains one independent clause and one or more subordinate clauses. (As the ship veered about, the wind blew a gale.) A compound-complex sentence contains two or more independent clauses, as does a compound sentence, and one or more subordinate clauses. (As the ship veered about, the wind blew a gale; then the rain came down in torrents.)

SUBJECT. The subject of a sentence is that part of the sentence about which a statement is made.

SUBJUNCTIVE. See under Verb, in this section.

SUBORDINATE CLAUSE. See under Clause, in this section.

SUBSTANTIVE. A noun or pronoun, or a verbal form, a phrase, or a clause, capable of being used as a noun. (See footnote, page 189.)

TENSE. See under Verb, in this section.

TRANSITIVE. See under Verb, in this section.

VERB-PHRASE. A group of two or more verbs used as one verb. The verbs that help form verb-phrases are called auxiliaries.

EXAMPLE

If I *had thought* that he *would do* such a thing, I *should* not *have spoken.* (The verb-phrases are italicized. The auxiliaries are *had, would,* and *should have.*)

VERBAL. Any form of the verb that is used as another part of speech. Participles, infinitives, and gerunds are verbals. Although verbals are formed from verbs and retain some of the functions of verbs, they have also some of the functions of other parts of speech. See under separate headings, *Participle, Infinitive, Gerund,* in this section.

VOICE. See under Verb, in this section.

PART II

CHAPTER XV KINDS OF COMPOSITION

CHAPTER XVI THE PARAGRAPH

CHAPTER XVII THE WHOLE COMPOSITION

CHAPTER XVIII FORMS OF DISCOURSE

CHAPTER XIX DICTION, AND GLOSSARY OF COMMON ERRORS IN WRITING

Chapter XV

[Outline]

KINDS OF COMPOSITION

There are two kinds of composition:

I. Writing which has for its chief aim that of being clear;

A. Exposition. Exposition explains something which the reader does not yet understand but which he is willing to accept as true as soon as he does understand it.

B. Argumentation. Argumentation explains something which the reader does not yet believe to be true, and tries to explain it in such a way that the reader will accept the thing as true.

II. Writing which has for its chief aim that of being interesting;

C. Description. Description interests the reader by conveying to him an image, or "picture," or a series of images, or "pictures."

D. Narration. Narration interests the reader by a recital of events, or happenings, fictitious or real,—a process often referred to as "telling a story."

Chapter XV

KINDS OF COMPOSITION

I. CHIEF AIM, THAT OF BEING CLEAR.
II. CHIEF AIM, THAT OF BEING INTERESTING

There are two kinds of composition:

I. Writing which has for its chief aim that of being clear.
II. Writing which has for its chief aim that of being interesting.

The aim of all composition is *to inform or instruct* the reader *by making the subject clear;* the further aim of nearly all composition is *to entertain or amuse* the reader *by making the subject also interesting.* Whether or not a writer has accomplished one or both aims, is judged solely by the effect upon the reader of what has been written. If the facts brought out about the subject are understood by the reader, the writing is clear; if the reader's emotions are stirred so that he feels toward the subject as the writer does, the writing is also interesting.

No one form of writing concerns itself equally with these two aims of composition. A scientific article on the principles of operation of a new type of dredger, has for its chief aim that of being clear. A letter from a friend telling of experiences in the mountains during summer vacation, has for its chief aim that of being interesting.

Each of the following titles indicates the chief aim of the composition:

Chief aim, that of Being Clear	*Chief aim, that of Being Interesting*
The History of the English Language	Just So Stories
The Technique of the Novel	David Copperfield
How to Repair a Motor-boat	The Master of Ballantrae
The Influence of the Press	A Day in June
The Function and Duty of a Merchant	The Storm at Sea
A Plan for the Equitable Distribution of Wealth in the Modern World	The Three Strangers

EXERCISE

Make up a list similar to the foregoing list, with six titles in each column.

In the first and third of the following paragraphs, the writer's chief aim is that of being clear,—that of making the reader understand the facts brought out about the subject; in the second and fourth paragraphs, the writer's chief aim is that of being interesting,—that of making the reader appreciate the subject:

(1) The genus *Salmo*, the most important from the economical and sporting points of view, is characterized by small smooth scales, which at certain seasons may become embedded in the slimy skin; a moderately high dorsal fin with ten to twelve well-developed rays; and a large mouth provided with strong teeth, which are present not only in the jaws and on the palate, but also on the tongue.[1]

(2) A drove of fishes, painted like the rainbow and billed like parrots, hovered up in the shadow of the schooner, and passed clear of it, and glinted in the submarine sun. They were beautiful like birds, and their silent passage impressed him like a strain of song.[2]

(3) The theory of erosion not being admissible to account for the formation of the Yosemite Valley, we have to fall back on some one of those movements of the earth crust to which the primal forms of mountain valleys are due. The forces which have acted to produce valleys are complex in their nature, and it is not easy to classify the forms which have resulted from them in a satisfactory manner. The two principal types of valleys, however, are those produced by rents or fissures in the crust, and those resulting from flexures or foldings of the strata. The

[1] The Encyclopedia Britannica.
[2] "The Ebb Tide," Robert Louis Stevenson.

former are usually transverse to the mountain chain in which they occur; the latter are most frequently parallel to them, and parallel to the general strike of the strata of which mountains are made up. Valleys which have originated in cross fractures are usually very narrow defiles, enclosed within steep walls of rocks, the steepness of the walls increasing with the hardness of the rock. It would be difficult to point to a good example of this kind of valley in California; the famous defile of the Via Mala in Switzerland is one of the best which could be cited. Valleys formed by foldings of the strata are very common in many mountain chains, especially in those typical ones, the Jura and the Appalachian. Many of the valleys of the Coast Ranges are of this order. A valley formed in either one of these ways suggested above may be modified afterwards by forces pertaining to either of the others; thus a valley originating in a transverse fissure may afterwards become much modified by an erosive agency, or a longitudinal flexure valley may have one of its sides raised up or let down by a "fault" or line of fissure running through or across it.[3]

(4) On the other side of the Valley we have the Bridal Veil Fall, unquestionably one of the most beautiful objects in the Yosemite. It is formed by a creek of the same name, which rises a few miles east of Empire Camp, runs through the meadows at Westfall's and is finally precipitated over the cliffs, on the west side of Cathedral Rock, into the Yosemite, in one leap of 630 feet perpendicular. The water strikes here on a sloping pile of *debris,* down which it rushes in a series of cascades, for a perpendicular distance of nearly 300 feet more, the total height of the edge of the fall above the meadow at its base being 900 feet. The effect of the fall, as everywhere seen from the valley, is as if it were 900 feet in vertical height, its base being concealed by the trees which surround it. The quantity of water in the Bridal Veil Fall varies greatly with the season. In May and June the amount is generally at the maximum, and it gradually decreases as the summer advances. The effect, however, is finest when the body of water is not too heavy, since then the swaying from side to side, and the waving under the varying pressure of the wind, as it strikes the long column of water, is more marked. As seen from a distance at such times, it seems to flutter like a white veil, producing an indescribably beautiful effect. The name "Bridal Veil" is poetical, but fairly appropriate. The stream which supplies this fall heads low down in the Sierra, far below the region of eternal snow; hence, as summer advances, the supply of water is rapidly diminished and by the middle or end of July there is only a

[3] Josiah Dwight Whitney, in "The Yosemite Guide-Book."

small streamlet trickling down the vertical face of the rock, over which it is precipitated in a bold curve when the quantity of water is larger. At the highest stage, the stream divides into a dozen streamlets at the base of the fall, several of which are only just fordable on horseback.[4]

The first paragraph above aims chiefly at *giving us a clear understanding of facts* concerning the nature of a certain kind of fish; the third paragraph aims chiefly at giving us a clear understanding of facts concerning ways in which valleys are formed. The second paragraph aims only incidentally at informing us as to the nature of the fishes, but chiefly at *making us share the feelings* the writer experienced as he wrote about them; and the fourth paragraph aims only incidentally at informing us as to the topographical aspects of Bridal Veil Fall, but chiefly at making us share the feelings the writer experienced as he wrote about the fall.

To fix definitely in your mind the essential difference between methods of attaining interest, and methods of attaining clearness, in writing, study the newspaper account of a golf match, and a rewritten version of the account, which are given below.

Four years ago, a seventeen-year-old caddy named Eugene Sarazen sat under a tree on a golf course at Rye, N. Y., and told himself in a day-dream that he was going to be king of all American professionals. That dream came true yesterday, on the hill-capped and trench-scarred course at Oakmont. This same Gene, already open champion of the United States, captured the final round of the national professional tournament from Emmett French, of Youngstown, Ohio, four up and three to play, in a desperate 36-hole struggle that was nip and tuck throughout the afternoon round. Both players showed the effects of nervous tension. Neither took spectacular chances.

When Gene halved the thirty-third hole in four, a record-breaking gallery swept onto the green and the youngster quickly was hoisted to the shoulders of friends. French was not forgotten. He, too, was carried to the eighteenth hole, where victor and runner-up received the fruits of triumph. To Gene went the big silver cup, which will remain for a year at the Highland Country Club of Pittsburgh, where Sarazen

[4] Josiah Dwight Whitney, in "The Yosemite Guide-Book."

is the professional. A diamond-studded medal and a check for $500 also were presented to the champion by the tournament committee.

A gold medal and $250 were given to French. The big good-natured star from Youngstown pocketed his prizes, gave Gene a rousing slap on the back, and trudged to the clubhouse. The crowd understood. French, who had given Sarazen a mighty battle, was not embittered by defeat.

Eugene Sarazen of Pittsburgh, already open champion of the United States, yesterday won the national professional championship from Emmett French of Youngstown, Ohio, four up and three to play, in a 36-hole match on the Oakmont course. Both players showed the effects of nervous tension. Neither took spectacular chances.

To Sarazen went the big silver cup, which will remain for a year at the Highland Country Club of Pittsburgh, where he is the professional. A diamond-studded medal and a check for $500 were also presented to the champion by the tournament committee. A gold medal and $250 were given to French.

The original newspaper account has for its chief aim that of winning our interest, by presenting definitely concrete details which cause us to visualize, or picture, the various scenes; and it has for its secondary aim that of presenting certain facts clearly. The rewritten account has for its chief aim that of presenting certain facts clearly; and it has for its secondary aim that of winning our interest.

The first of these concrete details enables us to picture Sarazen, a seventeen-year-old boy, sitting under a tree on a certain golf course; the second, to picture the "hill-capped and trench-scarred" course upon which the championship match was played; the third, to picture Sarazen and French being carried on the shoulders of their friends to the eighteenth hole, at the conclusion of the match; and the fourth, to picture French, "the big good-natured star from Youngstown," giving Sarazen "a rousing slap on the back," and then "trudging to the clubhouse." These scenes are all the more readily visualized by us because they are associated in our mind with similar scenes we ourselves have witnessed.

Because we visualize the scenes described by the newspaper

writer, we imagine ourselves as being present; and, as the result of this imagining, we experience very much the same feelings we should experience if we were present: we experience feelings of sympathy for the ambitious seventeen-year-old boy; we experience feelings that come with the thrill of close competition; we experience feelings of sympathy and admiration for the defeated player who was so plucky and magnanimous in defeat.

These feelings are strong or weak according to whether or not the scenes which awaken them are intimately associated with scenes of our own personal experience. That is to say, the feelings are strong or weak according to whether or not we ourselves have ever "day-dreamed" of great ambitions to be realized; according to whether or not we ourselves have ever suffered defeat in competition.

To sum up: *Interest is won by presenting concrete definite details* that cause the reader to visualize the scenes described. The reader imagines himself as being present at these scenes and thus experiences very much the same feelings he would experience if he were present.

As for methods employed in attaining clearness, a study of the rewritten version of the newspaper account shows that clearness is attained by presenting facts in an accurate and orderly manner, so that information embodied in these facts may be conveyed to the reader definitely and certainly.

Let us not forget that writing which has for its chief aim that of being clear, may be also interesting. Dullness does not add to the value of an explanation. And let us not forget that writing, which has for its chief aim that of being interesting, may be also clear. Vagueness is certain to detract from the value of an interesting composition. Try, then, to make your composition both clear and interesting. Your purpose in writing will determine which of the two qualites you should emphasize.

There are four forms of discourse:

A. Exposition
B. Argumentation
C. Description
D. Narration

A.-B. *Exposition and Argumentation.*

Writing which has for its chief aim that of being clear, is of two types, exposition and argumentation. Exposition explains something the reader does not yet understand but which he is willing to accept as true so soon as he does understand it; argumentation explains something the reader does not yet believe to be true, and tries to explain in such a way that the reader will accept the thing as true.

It is clear, then, that the attitude of the reader—his willingness or unwillingness to accept as true the thing explained—alone determines whether a composition is expository or argumentative. The writing on page 326 is, for example, properly regarded as expository, for in all probability the reader will readily accept the writer's conclusion as to the qualifications which make for success in business; but the writing on page 330 is properly regarded as argumentative, for in all probability the reader will not at once accept the writer's conclusion as to the change proposed in the method of overcoming university deficits. This proposed change marks a departure from a procedure to which the reader has long been accustomed—it constitutes something new; therefore the reader must be convinced of necessity for the change before he will agree that the change is advantageous.

C. *Description.*

Writing which has for its chief aim that of being interesting, is of two types, description and narration. Description interests the reader by conveying to him an image or a series

of images. These images are often called "pictures." The word *pictures,* however, is likely to mislead us, for it is associated in our minds with images of things only as they are seen; whereas images with which description has to deal are those of things not only as they are seen, but also as they are felt, tasted, smelt, and heard. Description may aim not only to make the reader see an object as the writer saw it, but also to make him feel, taste, smell, or hear an object as did the writer.[5]

The difference between description and exposition is this: description is concerned with picturing one particular object; exposition is primarily concerned not with the object itself but with some theory, idea, or explanation, as to the influence, or importance, or meaning, or mechanism, of the object. Exposition answers such questions as *What is it? How is it made? How does it work? What does it mean? In what sense is it true? Why is it so?* Exposition is the commonest form of discourse. In all likelihood you will employ it the next time you answer a question beginning with *how* or *why.* Examine the following passages with a view of fixing clearly in your mind the difference between description and exposition.

[5] There are, strictly speaking, two types of description: "scientific" and "suggestive."

Scientific description, so-called because of its use in scientific writing, aims merely to give information about an object, by presenting an inventory of essential facts. This first type aims at presenting the object as it generally is, unmodified by the conditions of time or place, or by the peculiarities or feelings of the writer. It is used in guide-books, in offers of reward for the detection and arrest of criminals, and in "lost and found" advertisements. Scientific description is thus closely related to exposition.

Suggestive description is a more distinctive type. Its aim is not to give information to the reader, but to stimulate the reader's imagination so that he will have an image of the object as the writer "sees" it. The infusion of this personal element is the distinctive characteristic of suggestive description.

Scientific description requires accurate knowledge and an orderly method of presentation, as does exposition. Suggestive description, however, differs widely in its requirements from exposition. Hence, only suggestive description will be considered in our discussions of description.

(1) In a few minutes we swept gracefully out into the Grand Canal, and under the mellow moonlight the Venice of poetry and romance stood revealed. Right from the water's edge rose long lines of stately palaces of marble; gondolas were gliding swiftly hither and thither and disappearing suddenly through unsuspected gates and alleys; ponderous stone bridges threw their shadows athwart the glittering waves. There was life and motion everywhere, and yet everywhere there was a hush, a stealthy sort of stillness, that was suggestive of secret enterprises of bravoes and of lovers; and clad half in moonbeams and half in mysterious shadows, the grim old mansions of the Republic seemed to have an expression about them of having an eye out for just such enterprises as these at that same moment. Music came floating over the waters—Venice was complete.—MARK TWAIN.

(2) A small river or stream flowing by one's door has many attractions over a large body of water like the Hudson. One can make a companion of it; he can walk with it and sit with it, or lounge on its banks, and feel that it is all his own. It becomes something private and special to him. You cannot have the same kind of attachment and sympathy with a great river; it does not flow through your affections like the lesser stream. The Hudson is a long arm of the sea, and it has something of the sea's austerity and grandeur. I think one might spend a lifetime upon its banks without feeling any sense of ownership in it, or becoming at all intimate with it: it keeps one at arm's length. It is a great highway of travel and of commerce; ships from all parts of our seaboard plow its waters.—JOHN BURROUGHS.[c]

(3) A bank is neither an object to be revered nor to be cursed. It is just a money pool. The fact was discovered some centuries ago that if, say, a hundred persons pooled their money, only twenty would ordinarily want to withdraw on any one day. Out of that grew what we now call deposit banking, through which you deposit money in a bank and have the privilege of drawing it out again by check. Since only one-fifth will withdraw their money on a day, the bank can, by keeping somewhat more than one-fifth of the total of its deposits on hand, pay all demands that may reasonably be made upon it. The other four-fifths of the deposits may be loaned out at interest for short periods and in such a manner that the repayment of loans will replace the withdrawals. Commonly, not so much as one-fifth of the funds in a bank are paid out in a

[c] This passage, like many other well-written expository passages, is not only clear but also interesting: it not only conveys an understanding of the writer's ideas about rivers but also awakens an appreciation of the writer's feeling toward rivers.

day; in America, where bank checks are so largely used, a bank handles very little cash in proportion to its deposits.

But also it happens that loans are not always paid when due, and hence it has been found necessary to have banking laws which allow a group of individuals to set up as a bank only after complying with certain restrictions and to continue operations only as they comply with certain other restrictions. For it became much too easy to set up a bank and "take in" depositors, in a very literal sense.

A bank fails when it makes loans that are not repaid, to an extent which renders it unable to find the cash to pay depositors on demand; when its funds are stolen, or when too many depositors call for their money on the same day. That is known as a "run." A run represents such a change in the public habit as to upset the theory on which a bank is founded. No bank can withstand a determined run.

Receiving deposits, paying checks, and lending money, are the functions of a bank. It has developed other functions, such as the management of estates and the like, but those are trust-company, not banking, functions.

When unscrupulous men have headed banks they have used the money of the depositors for loans which, though legal, are made primarily in the interests of themselves. Bank officers and directors are in the way of being trustees of money, and the proprietary rights they sometimes affect are quite without foundation.—*Collier's Weekly.*[7]

The purpose of the first paragraph above (a descriptive paragraph) is one of picturing *a particular canal;* the purpose of the second paragraph (an expository paragraph) is not so much one of picturing a particular river as it is one of making clear an idea that has occurred to the writer about *rivers as a class.* The purpose of the third passage (an expository passage) is not one of picturing a particular bank, but one of making clear the nature and functions of banks as a *class.*

D. *Narration.*

Narrative writing interests the reader by unfolding a recital of events, or happenings, fictitious or real,—a process

[7] The aim of being clear—of informing the reader—is emphasized in far greater degree than is the aim of being interesting. It is evident that most of the writer's effort is concentrated upon making us understand certain information concerning the nature and functions of banks.

often referred to as "telling a story." This type of writing "tells what happened"; it is therefore characterized by action or change.[8]

EXERCISE

Copy and bring into class four short, effective prose passages,—one expository, one argumentative, one descriptive, and one narrative. Select the passages from standard books, newspaper editorial columns, scientific magazines, and similar sources. Be prepared to discuss the distinguishing characteristics of the different forms of discourse, as manifested in the passages selected.

In Chapter 18, at the end of each section, a list of books and articles embodying the particular form of discourse dealt with in the section, is given. While Chapters 15, 16, and 17 are being studied, the teacher may find it advantageous occasionally to assign for reading selections from these lists.

[8] The four forms of discourse—Exposition, Argumentation, Description, and Narration—are by no means always separate and distinct one from the other. In fact, very often one form merges with another or other forms. For example, an expository paragraph which has for its purpose that of explaining how to catch trout, may develop its thought in narrative form, and may include some description, and, perhaps, some argumentation. The narrative form is not infrequently employed in argumentation, as when we "tell a story" to illustrate some point in an argument; and the narrative form is not infrequently employed in description, as when we lead the reader from one happening to another, in picturing for him the scene at a football game, or at a railroad-station, or at a fire. The division of all writing into four forms of discourse is, therefore, not an exact division; frequently, all we can say is that this, or that, paragraph is chiefly expository, or chiefly argumentative, or chiefly descriptive, or chiefly narrative.

Chapter XVI

[Outline]

THE PARAGRAPH

Unity requires that a paragraph develop adequately one thought which usually is expressed in undeveloped form in a sentence within the paragraph.

Rule LIX (page 272). *Completeness of Thought.* **For the topic sentence, select a thought that does not cover too much ground for the proposed length of the paragraph.**

Rule LX (page 275). *Singleness of Thought.* **For the body and the conclusion of the paragraph, select only such sentence-thoughts as aid (a) in developing the paragraph-thought, and as aid (b) in developing the paragraph-thought precisely as you, in accordance with your purpose, want to develop the thought.**

Evidence of Unity requires that the relation existing between each sentence-thought and the paragraph-thought be made evident to the reader.

Rule LXI (page 295). *Evidence of Unity.* **Express concisely and clearly the relation existing between each sentence-thought and the paragraph-thought.**

Coherence requires that sentence-thoughts within the paragraph be placed in that order, or arrangement, which makes their relations one to another the clearest to the reader, and which, consequently, makes the development of the paragraph-thought the clearest to the reader.

Rule LXII (page 296). *Coherence.* **Arrange sentence-thoughts within the paragraph in such order that each sentence-thought grows out of that which precedes and leads up to that which follows.**

[Outline, *continued*]

Evidence of Coherence requires that you make evident to the reader the close connection between sentence-thoughts within the paragraph.

Rule LXIII (page 310). *Evidence of Coherence.* **Employ connecting words or groups of words for linking, as closely as possible, sentences within the paragraph.**

Emphasis requires that you make clear to the reader the relative importance of the various details employed in developing the paragraph-thought.

Rule LXIV (page 312). *Emphasis by Space.* **Devote to the discussion of important points more space than you devote to the discussion of relatively unimportant points.**

Rule LXV (page 313). *Emphasis by Position.* **Place points of special importance, in important positions,—at the beginning, and, especially, at the end.**

Rule LXVI (page 314). *Emphasis by Iteration.* **Emphasize by restatement, or iteration, points of special importance.**

Chapter XVI

THE PARAGRAPH

In this chapter and in the next two chapters, our study will concern a plan of organization with special regard to attaining *clearness* in writing. In Chapter 18, under *Description* and under *Narration*, our study will concern this plan with special regard to attaining *interest* in writing.

I. UNITY

The unity of a sentence is a unity of *expression* of thought; for a sentence concerns itself with completely expressing one thought. The unity of a paragraph is a unity of *development* of thought; for a paragraph concerns itself only incidentally with completely expressing one thought and chiefly with adequately developing one thought in definite detail. A sentence is devoted to expressing completely one thought; as, *Rain has color.* This same thought, dealt with in a well-written paragraph, is usually completely expressed in undeveloped form by a topic sentence at or near the beginning. The chief function of the paragraph, however, is to develop the thought in definite detail.

With the foregoing distinction in mind, you may assume that the same requirements of unity apply to the paragraph as apply to the sentence.[1] For example:

[1] The unity of a descriptive paragraph is a unity of impression, rather than a unity of thought. In a descriptive paragraph, the aim is to develop one central *impression* in such manner as to arouse *feeling* in the reader, rather than to develop one central *thought* in such manner as to convey *information* to the reader. The unity of a descriptive paragraph is, therefore, likely to be less evident, although not necessarily less real,

Rain has color (Topic sentence expressing paragraph-thought in undeveloped form). The Quaker gray of hard rain has a soft, vanishing quality far less durable and tangible than the filmy cobweb. Sometimes almost white, often blue, most frequently rain responds with unusual sensitiveness to its environment, and shadows back the green of apple-tree leaves, or the somber brown of the dusty highway. Most beautiful is the silvery sheen of rain on warm summer days when the descent is intermittent and one has the pleasure of speculating on the quality of the rain to be. The poets have a great deal to say about golden rain, but that only falls in the golden age; we see only that clear crystalline rainfall against the glowing sunset in April.[2]

The thought developed by the foregoing paragraph is *Rain has color.* One sentence within the paragraph completely expresses the paragraph-thought in undeveloped form. Such a sentence is called a topic sentence. Every other sentence within the paragraph aids in developing the paragraph-thought; that is, aids in establishing the validness, or truth, of the assertion expressing the thought—the assertion that *Rain has color.*

than the unity of an expository or argumentative paragraph. This matter is discussed on pages 395-396.

The unity of a narrative paragraph, as far as internal considerations determine the paragraph, is a unity of *incident,* rather than a unity of thought; for the narrative paragraph marks the development of one stage of action, rather than the development of one division of thought.

It should be remembered that, in narrative writing, a paragraph often is organized not as the result of internal considerations, but as the result of external considerations. Thus, a narrative paragraph often is not to be taken as an indication that sentences within the paragraph concern themselves with developing in definite detail one stage of action, but as an indication that, for some external reason, a division is necessary. The external reason may be a change of speaker in dialogue. For example:

"John, are you ready to go?"
"Yes; that is, I shall be ready in a moment."
"But we must——"
"Yes, I know we must hurry."

[2] "Rain," Contributor's Column, *Atlantic Monthly.* In this short essay the two aims of most writing, to make clear and to interest, are fairly well balanced. The writer makes clear to our understanding facts about the beauty of rain which are new to many of us, and in making known these facts, he arouses in us feelings he had as he wrote about the facts.

Two other paragraph-thoughts in the essay from which the single paragraph we have been discussing was taken are as follows:

Rain has shape.
Rain has smell.

Note how each of the foregoing paragraph-thoughts is developed in a single paragraph:

Rain keeps to the straight line and to the angle when in action; it seldom, if ever, yields to the curve (Topic sentence expressing paragraph-thought in undeveloped form). It is only when rain ceases and becomes mere drops that linger on the eaves, or fall with inconceivable slowness from the edge of glistening green leaves, that we see the gracious and trembling curves. The size of a raindrop may vary from a tiny bead of light to the more palpable globes in which one could easily study liquid geometry. I have seen, on icy days, raindrops clinging to bare bushes, making them in the distance seem like pussy-willows.

All the world knows the poignant smell accompanying a summer shower, when the dust is moistened, when parched grass yields a certain acrid smell under the stress of storm (Topic sentence expressing paragraph-thought in undeveloped form). The fresh vigor and brilliance of roses and yellow lilies, after rain, is proverbial; but for exquisite beauty of fragrance I know nothing that compares with the aromatic, mystical influence of a blossoming balm-of-gilead, rain-swept.

EXERCISE

Develop in a single paragraph a thought expressed by one of the topic sentences given below. Put the topic sentence first; then see to it that all other sentences in the paragraph express thoughts which develop in definite detail the topic-thought.

1. Clouds are beautiful at sunset in summer.
2. The wind gives voices to trees.
3. A dog is a faithful friend.
4. Healthful exercise is an important part of the daily routine of a high school (or college) student.
5. Good roads are a profitable investment for a rural community.

Note: As the teacher directs, the student may hand in a written paragraph or prepare a paragraph to be given orally in the classroom,

in fulfilling any one assignment given under an exercise in this chapter. If the paragraph is given orally, its topic sentence should be written on the blackboard.

Unity prescribes that a paragraph develop one thought completely and only one. Thus, unity imposes a twofold requirement: Completeness of Thought and Singleness of Thought. In accordance with Completeness of Thought, a paragraph develops the one thought completely. In accordance with Singleness of Thought, a paragraph develops not more than one thought.

In attaining Unity, observe the two following rules:

Rule LIX. ***Completeness of Thought.*** **For the topic sentence, select a thought that does not cover too much ground for the proposed length of the paragraph.**

Rule LX. ***Singleness of Thought.*** **For the body and the conclusion of the paragraph, select only such sentence-thoughts as aid (a) in developing the paragraph-thought, and as aid (b) in developing the paragraph-thought precisely as you, in accordance with your purpose, want to develop the thought.**[3]

Rule LIX. ***Completeness of Thought.*** **For the topic sentence, select a thought that does not cover too much ground for the proposed length of the paragraph.**

The paragraph-thought of the paragraph on page 270 is *Rain has color.* For the purposes of the short essay of which this paragraph is a part, the paragraph-thought does not cover too much ground to be adequately developed within a single paragraph; the writer does not want to make clear to

[3] The beginning ordinarily is devoted to stating the paragraph-thought in the topic sentence, and the conclusion to developing the thought by restating, or iterating, it. In some paragraphs, however, the beginning is devoted to foreshadowing the paragraph-thought, by giving the subject alone; and the conclusion, to summing up the predicate. The conclusion, then, does not aid in developing the thought, but completes the expressing of it.

our understanding every important fact about the color of rain, but instead he wants to make clear to us a few of the most important facts, and to make them clear in such a way as to awaken our interest. If the writer wished to make clear every important fact, as in writing a scientific treatise upon rain, *Rain has color,* as a paragraph-thought in undeveloped form, would obviously cover too much ground to be adequately developed within any one paragraph of reasonable length. He therefore would have to divide the larger paragraph-thought into a number of smaller thoughts, as follows:

Rain has a gray color.
Rain has a blue color.
Rain has a silvery color.

A separate paragraph would be devoted to the adequate development of each of the foregoing thoughts. Or, if the significant facts concerning any one thought proved to be too numerous for inclusion in a single paragraph, the thought could again be divided, and a separate paragraph devoted to the adequate development of each of the smaller thoughts resulting from the division.

In discussing "National characteristics as molding public opinion," in Chapter 80 of "The American Commonwealth," James Bryce deals in a single paragraph with the thought, "The Americans are a conservative people," and, likewise, with the thought, "The Americans are a changeful people"; but with the thought, "The Americans are an educated people," he deals in three paragraphs, dividing into three smaller thoughts the larger thought, as follows:

1. The average of knowledge among Americans is high as compared with that among the whole masses of the people of most European countries.
2. The education of American citizens is, however, insufficient to enable them efficiently to fulfil the functions which the theory of American government lays upon them.

3. The functions which the theory of American government lays upon the American people, are extensive.

The foregoing three thoughts, in relation to the larger thought of which each of them is a part, may be logically grouped as follows:

General thought: The Americans are an educated people.

A. Their average of knowledge is high as compared with that among the whole masses of the people of most European countries (first paragraph).

B. Their knowledge, however, should be considered in its relation to the functions which the theory of American government lays upon them (second and third paragraphs).

1. Their knowledge is inadequate (second paragraph).

2. The functions which the theory of American government lays upon them, are numerous (third paragraph).

Definite details resulting from keen and careful observation, add to the value of writing; vague generalities resulting from superficial and careless observation, detract from the value of writing. In the case of a paragraph-thought of too great scope, space in the paragraph is not sufficient for so many definite developing details as should be brought in. Hence the writer is forced to be vague and general, rather than definite and explicit. In case of doubt, therefore, limit rather than expand the scope of your paragraph-thought. Even in the case of a paragraph-thought narrowly restricted, you will likely discover developing details sufficient in number and in importance for the length of the paragraph, provided only that the subject is one concerning which you have adequate information. And unless adequately informed, you had better not write about the subject at all. It is a good plan to select a subject about which you have first-hand in-

formation; to write about things you have observed; or about things you have done. Interesting subjects often will be suggested by significant books you have read, by plays you have seen, and by lectures you have heard. You must remember, however, that such subjects should be developed in the light of your own thoughts and impressions, not in mere echo of the thoughts and impressions of others.

EXERCISE

Develop, in one or more paragraphs, a thought expressed in undeveloped form in one of the sentences given below. Or, if you prefer, develop any other thought concerning which your reading or information has given you definite information. If the thought you select appears to cover too much ground for adequate development in a single paragraph, divide the thought into smaller units and develop each of these smaller units in a single paragraph. Put the topic sentence first in each paragraph.

1. I enjoy swimming more than any other recreation.
2. Mr. Micawber (or any other character) is my favorite character in fiction.
3. A boy on a farm has no difficulty keeping occupied during the summer vacation.
4. Dickens (or any other author) is my favorite author for the following reasons: (state the reasons).
5. Consistent reading of good books is profitable for the following reasons: (state the reasons).
6. The town square (or any other place) is the most interesting place in town.

Rule LX. *Singleness of Thought.* **For the body and the conclusion of the paragraph, select only such sentence-thoughts as aid (a) in developing the paragraph-thought, and as aid (b) in developing the paragraph-thought precisely as you, in accordance with your purpose, want to develop the thought.**

(a) Select only such thoughts as aid in developing the paragraph-thought.

Note in the following paragraph that the requirement above is violated by inclusion in the body of the paragraph of details apart from the paragraph-thought:

The summit of Bald Mountain was the most impressive mountain-top I had ever seen, mainly, perhaps, because it was one enormous crown of nearly naked granite. The rock had that gray, elemental, eternal look which granite alone has. One seemed to be face to face with the gods of the fore-world. Like an atom, like a breath of to-day, we were suddenly confronted by abysmal geologic time,—the eternities past and the eternities to come. The enormous cleavage of the rocks, the appalling cracks and fissures, the rent bowlders, the smitten granite floors, gave one a new sense of the power of heat and frost. In one place we noticed several deep parallel grooves, made by the old glaciers. In the depressions on the summit there was a hard, peaty-like soil that looked indescribably ancient and unfamiliar. Out of this mould, which might have come from the moon or the interplanetary spaces, were growing mountain cranberries and blueberries or huckleberries. (The author now permits the ideas suggested by the mention of berries, to lead him away from the central thought of the paragraph.) [We were soon so absorbed in gathering the latter that we were quite oblivious of the grandeurs about us. It is these blackberries that attract the bears. In eating them, Uncle Nathan said, they take the bushes in their mouths, and by an upward movement strip them clean of both leaves and berries. We were constantly on the lookout for the bears, but failed to see any. Yet a few days afterward, when two of our party returned here and encamped upon the mountain, they saw five during their stay, but failed to get a good shot. The rifle was in the wrong place each time. The man with the shotgun saw an old bear and two cubs lift themselves from behind a rock and twist their noses around for his scent, and then shrink away. They were too far off for his buckshot.] [I must not forget the superb view that lay before us, a wilderness of woods and waters stretching away to the horizon on every hand. Nearly a dozen lakes and ponds could be seen, and in a clearer atmosphere the foot of Moosehead Lake would have been visible. The highest and most striking mountain to be seen was Mount Bigelow, rising above Dead River, far to the west, and its two sharp peaks notching the horizon like enormous saw-teeth.] (Now the author returns to the central thought of his paragraph:) We walked around and viewed curiously a huge bowlder on the top of the mountain that had been split in two vertically, and one of the halves moved a few feet out of its bed. It looked recent and familiar, but

suggested gods instead of men. The force that moved the rock had plainly come from the north. I thought of a similar bowlder I had seen not long before on the highest point of the Shawangunk Mountains, in New York, one side of which is propped up with a large stone, as wall-builders prop up a rock to wrap a chain around it. The rock seems poised lightly, and has but a few points of bearing. In this instance, too, the power had come from the north.—JOHN BURROUGHS.

In the foregoing paragraph, the elimination of sentence-thoughts placed within the brackets would make for unity. These sentence-thoughts could then be placed in two separate paragraphs, one concerning bears and the other concerning the view from the mountain. With these sentence-thoughts eliminated, the original paragraph would concern solely the appearance of the summit of Bald Mountain.

EXERCISE

From standard books, and from magazines, select two paragraphs, one properly developing a single thought, and one, violating Rule 60-a, improperly developing more than one thought.

(b) Select only such thoughts as aid in developing the paragraph-thought precisely as you, in accordance with your purpose, want to develop the thought.

In accordance with your purpose in writing the paragraph, determine whether or not each individual sentence-thought aids in the development of the paragraph-thought. It is impossible to set down all the ideas inherent in a given subject. If you give careful thought to your subject, many more ideas will occur to you than you can well make use of in a whole composition. Therefore, you must bear in mind your precise purpose, and select only such sentence thoughts as develop the central thought exactly as you want to develop it. James Bryce, in selecting sentence-thoughts for developing the paragraph-thought, "The Americans are a conservative people," was confronted with a mass of details which concerned this thought in one way or another,—details of con-

servatism in politics, in business, in religion, and so on. From among these many details more or less relevant, he selected for inclusion in the paragraph those details which would aid in conveying the paragraph-thought precisely as he wanted to convey it, taking into consideration the purposes of a particular paragraph, of a particular chapter, of a particular book, addressed to a particular audience.

In writing about football, a newspaper reporter might have for his purpose that of describing the assemblage of people at a game, or that of telling the events of the game. Upon the occasion of a football game of special importance, a city editor, with the first purpose in view, generally assigns one reporter to write a "feature" story; and, with the second purpose in view, a second reporter to write a "news" story. Each reporter selects details in accordance with his purpose in writing.

The intelligence of the readers to whom the composition is addressed, and their previous knowledge of the subject, must be taken into consideration in determining the purpose. In explaining to a lawyer a point in law, a writer would not likely select the same material that he would select in explaining the same point to a person lacking legal education and experience. Likewise, in writing for the *Economic Review* an article discussing the bearing of the law of supply and demand upon present-day business conditions, a writer would not likely employ the same details, nor the same method of treatment, he would employ in writing on the same subject an article for a school paper. Thus, it sometimes happens that a composition is addressed to a special class of readers. Generally, however, the composition is addressed to the public in general; that is, to readers of average intelligence. Such readers, it may be assumed, possess an ordinary degree of intelligence and a fair stock of general information.

The point of view of the writer, as well as the intelligence

of the reader and his previous knowledge of the subject, must be taken into consideration in determining the writer's purpose. This point of view may be physical or it may be mental. In descriptive writing, where a writer looks at things from an actual physical standpoint, the point of view is physical. The writer, like a painter, takes his stand at some point of vantage and proceeds to picture things as they are seen from that point. His description becomes blurred, if, without notifying the reader of a change in point of view, he includes objects as observed from some point other than the point of vantage first chosen. For example, the description is blurred if, in describing a village, the writer selects as a fixed point of vantage a distant hill, and then includes objects that can be observed only by persons walking along the main street of the village.

The writer's mental point of view concerns his mental attitude toward his subject. We have reference to this mental point of view when we say that there are different ways of looking at the same subject. The mental point of view influences the selection of details in all writing. A player and a spectator will tell of the events of a football game from mental points of view essentially different one from the other. In like manner, the professional literary critic in discussing a novel selects details that enable him to judge the novel in accordance with certain standards of literature, while the preacher selects details that enable him to judge the novel in accordance with certain standards of morality. The writer should be consistent in his point of view, whether mental or physical, for otherwise the composition as a whole will not convey a unified impression.

EXERCISE

Write one or more paragraphs developing in definite detail a thought expressed in undeveloped form in one of the sentences given below. The details you employ must be selected in accordance with the particular purpose you have in mind. (See pages 277-279.)

1. The football game was won in the last minute of play. (Develop the thought from the point of view of a player.)
2. The football game was won in the last minute of play. (Develop the thought from the point of view of a spectator.)
3. A dramatic performance by amateurs is great fun. (Develop the thought from the point of view of one of the amateur performers.)
4. A dramatic performance by amateurs is great fun. (Develop the thought from the point of view of one of the audience.)
5. Dickens' description of the "ark" at Yarmouth (page 422) is written from the point of view of a child. Rewrite the description, assuming that your purpose is to advertise the "ark" for sale in a Yarmouth paper.

To attain unity, then, proceed in accordance with the three following steps:

1. Limit the scope of the paragraph-thought (Rule LIX);

2. Assemble for consideration details which seem to concern the paragraph-thought as limited; and

3. From among these details more or less relevant, select those details which actually aid in developing the paragraph-thought precisely as you, in accordance with your purpose, want to develop the thought (Rule LX).

Of the three foregoing steps, Step 1 gives you the topic sentence, which completely expresses the paragraph-thought in undeveloped form, and Steps 2 and 3 give you the details to be employed in developing the paragraph-thought.

EXERCISE

Develop in a paragraph a thought embodied in one of the titles given below; or, if you prefer, a thought embodied in a similar title concerning which your reading and observation have given you definite information. Select the paragraph-thought, and the details employed in developing this thought, in accordance with the three steps given on page 272.

For example, if you select the title *Success in Life*, the first step is to express in undeveloped form some thought of limited scope that is suggested by the title. This thought may be *Success in life depends upon*

hard work; or it may be some one of several other thoughts suggested to you by the title. Whatever the thought may be, you must clearly express it in undeveloped form before you proceed with the selection of developing details (Steps 1 and 2); for unless the thought you are to develop is clearly before you, the selection of details to be employed in developing it will be haphazard. Remember that a unified paragraph is not based upon the development of a title, but upon the development of a thought. The title *Success in Life* is so broad and inclusive as to prohibit unified development. Before selecting developing details for a paragraph, then, make up your mind precisely *what you are going to talk about* and *what you are going to say about it.* What you are going to talk about will be expressed by the subject, and what you are going to say about it, by the predicate, of a topic sentence.

In expressing the paragraph-thought, or topic, in a topic sentence, see to it that the *grammatical* subject of the sentence is the same as the *rhetorical* subject of the paragraph. Let us assume, for example, that the paragraph-subject is *happiness.* In the topic sentence *Riches do not bring happiness, happiness* is not represented as being the subject with which the paragraph is concerned, but, instead, *Riches* is the thing upon which the attention of the reader is centered. Since *happiness* is the subject selected, the topic sentence should read *Happiness does not always come with riches.* If you desire to limit the subject, limit it by means of *adjective modifiers,* as in the following topic sentence: *Happiness that springs from the enjoyment of the simple, humble pleasures of life does not come with riches.* The attention of the reader likely will be diverted from the paragraph-subject, if, instead of limiting the subject by adjective modifiers, you express the paragraph-thought in some such way as *Happiness does not come with riches, for happiness springs from an enjoyment of the simple, humble pleasures of life.*

Once you have satisfied yourself that the thought expressed in undeveloped form by your topic sentence is sufficiently limited in scope for unified development within a single paragraph, you may proceed with the assembling, for consideration, of details which seem to concern the paragraph-thought (Step 2), and then proceed with the selection, from among these details more or less relevant, of those details which actually aid in developing the paragraph-thought precisely as you, in accordance with your purpose, want to develop the thought (Step 3).

1. Trout fishing.
2. My hobby.
3. Success in life.
4. Rural free delivery of mail.

5. Reading novels.
6. English composition.
7. My favorite author.
8. Hazing.
9. A college education.
10. Journalism.
11. Fraternities.
12. The younger generation of today.
13. The theater.
14. An interesting character.
15. On a street-car.

Methods of Developing the Paragraph-Thought.

Unity, we have seen, prescribes a selection of sentence-thoughts upon the basis of their relative effectiveness in developing the central thought of the paragraph. Our observance of the principle of unity will therefore be facilitated if we arrive at a clear understanding of the various ways in which sentence-thoughts can contribute to the development of a paragraph-thought; that is, of the various ways in which sentence-thoughts can establish the validness, or truth, of a paragraph-thought.

Sentence-thoughts can establish the validness, or truth, of a paragraph-thought by giving A. Particulars; B. Examples or Instances; C. Comparisons; D. Restatements, or Iterations; E. Causes and Results.

The first method of developing the paragraph-thought is

A. *By particulars.*

This is perhaps the most common method of paragraph development. The writer, for example, begins his paragraph by expressing its central thought as follows: *San Francisco was a city of romance and a gateway to adventure.* If we are at all interested in the writer's opinion as thus generally expressed, we want to know the particulars and details upon which the opinion is based. What particular and distinctive things were there about San Francisco that distinguished it,

above all, or above most, other cities, as a city of romance? That is the question we ask instinctively. And the writer, in answering the question, develops his thought by an enumeration of particulars.

Examine, in the following paragraph, the development of the central thought by particulars:

And it (San Francisco) was a city of romance and a gateway to adventure (Paragraph-thought in undeveloped form). It opened on the mysterious Pacific, the untamed ocean; and through the Golden Gate entered China, Japan, the South Sea Islands, Lower California, the west coast of Central America, Australia. There was a sprinkling, too, of Alaska and Siberia. From his windows on Russian Hill one saw always something strange and suggestive creeping through the mists of the Bay. It would be a South Sea Island brig, bringing in copra, to take out cottons and idols; a Chinese junk after sharks' livers; an old whaler, which seemed to drip oil, home from a year of cruising in the Arctic. Even the tramp windjammers were deep-chested craft, capable of rounding the Horn or circumnavigating the globe; and they came in streaked and picturesque from their long voyage.—WILL IRWIN.

In the following paragraph, the central thought is also developed by particulars:

The Frisby House, for that was the name of the hotel, was a place of fallen fortunes, like the town (Paragraph-thought in undeveloped form). It was now given up to labourers, and partly ruinous. At dinner there was the ordinary display of what is called in the west a *two-bit house:* the tablecloth checked red and white, the plague of flies, the wire hencoops over the dishes, the great variety and invariable vileness of the food and the rough coatless men devouring it in silence. In our bedroom, the stove would not burn, though it would smoke; and while one window would not open, the other would not shut. There was a view on a bit of empty road, a few dark houses, a donkey wandering with its shadow on a slope, and a blink of sea, with a tall ship lying anchored in the moonlight. All about that dreary inn frogs sang their ungainly chorus.—STEVENSON.

The second method of developing the paragraph-thought is B. *By Examples.*

The second method is employed in the following paragraph:

The life of birds is beset with dangers and mishaps of which we know little (Paragraph-thought in undeveloped form). One day, in my walk, I came upon a goldfinch with the tip of one wing securely fastened to the feathers of its rump by what appeared to be the silk of some caterpillar. The bird, although uninjured., was completely crippled, and could not fly a stroke. Its little body was hot and panting in my hands, as I carefully broke the fetter. Then it darted swiftly away with a happy cry. A record of all the accidents and tragedies of bird life for a single season would show many curious incidents. A friend of mine opened his box-stove one fall to kindle a fire in it, when he beheld in the black interior the desiccated forms of two bluebirds. The birds had probably taken refuge in the chimney during some cold spring storm, and had come down the pipe to the stove, from whence they were unable to ascend. A peculiarly touching little incident of bird life occurred to a caged female canary. Though unmated, it laid some eggs, and the happy bird was so carried away by her feelings that she would offer food to the eggs, and chatter and twitter, trying, as it seemed, to encourage them to eat! The incident is hardly tragic, neither is it comic.—JOHN BURROUGHS.

In accordance with the foregoing method of development, the writer gives specific examples, or instances, which constitute in practice a confirmation of the truth enunciated by the topic sentence. Note that the foregoing paragraph is developed by citing three specific examples. The goldfinch, the two bluebirds, and the caged canary,—all are examples confirming the truth of the statement *The life of birds is beset with dangers and mishaps.* The form of development by examples, or instances, is often followed in expository (explanatory) writing. The citing of examples, or instances, lends definiteness to writing of any kind.

The thought of the following paragraph likewise is developed by examples:

The book of nature is always open winter and summer and is always within reach, and the print is legible if we have eyes to read it. But most persons are too preoccupied to have their attention arrested by it. Think of the amazing number of natural things and incidents that must come under the observations of the farmer, the miner, the hunter, that do not interest him, because they are aside from his main purpose. I

see a farmer getting his cows every morning in the early dawn while the dew is on the grass and all nature is just waking up, and think that during the twenty or more years that he has been doing this, what interesting and significant incidents he must have witnessed in the lives of the wild creatures, if his mind had been alert to such happenings! But it was not. He noticed only his cows, or when his fences needed mending, or where a spring needed clearing out. What a harvest Thoreau would have gathered during that score or more of years! From ant to bumble bee, and from bumble bee to hawks and eagles, he would have caught the significant things. Rarely can the farmer tell the poet or the naturalist anything he wants to know, because he has not the seeing eye, or the hearing ear. The fox hunter can tell you of the foxes he has killed or pursued, and just what it was that turned those that escaped him from their runway, but he can tell you little about the lesser game—what the mice and squirrels are doing, or the chickadees or woodpeckers are saying; his interests lie elsewhere. A downy might be excavating his winter retreat in a dry stub or branch over his head and he not know it. A chipmunk might be digging his hole in the field the farmer is plowing in September, and he none the wiser. The poet can say to the farmer:

> One harvest from the field
> Homeward brought the oxen strong;
> A second crop thine acres yield
> While I gather in a song.

And an Audubon or a Fabre would bring home an equal and a different harvest.—JOHN BURROUGHS.

The third method of developing the paragraph-thought is C. *By Comparisons involving likeness or unlikeness.*

This method is employed in the following paragraph:

The tenement children, because they seem to lack intelligence and physical stamina, should not be despaired of before they have been given a chance (Topic sentence giving paragraph-thought). Like flowers that have been planted in poor soil, in some dismal spot where the sun never shines, they are poorly nourished and weakly. But let them once be transplanted to regions of fresh air and sunlight, and they, like flowers transplanted to a richer soil, will more than likely grow and develop in an altogether remarkable manner.—Student's theme.

An example is drawn from the subject itself; a comparison from another subject which is similar:

Poetry produces an illusion on the eye of the mind as a magic lantern produces an illusion on the eye of the body. And, as the magic lantern acts best in a dark room, poetry effects its purpose most completely in a dark age. As the light of knowledge breaks in upon its exhibitions, as the outlines of certainty become more and more definite, and the shades of probability more and more distinct, the hues and lineaments of the phantoms which the poet calls up grow fainter and fainter. We cannot unite the incompatible advantages of reality and deception, the clear discernment of truth, and the exquisite enjoyment of fiction.—MACAULAY.

EXERCISE

By giving particulars, examples, or comparisons, or by a combination of these methods, develop in a single paragraph a thought expressed in undeveloped form in one of the sentences given below. Or, if you prefer, develop some other thought concerning which your experience or your reading has given you definite information.

1. The old building, dilapidated and badly in need of repairs, is a place that ghosts might well haunt.
2. Lincoln, in his boyhood, overcame almost insuperable obstacles to get an education.
3. Moonlight in the country (or in the city) paints a picture of romance.
4. A man may win success in spite of the lack of a college education.
5. Dogs and small boys are the best of friends.

The fourth method of developing the paragraph-thought is D. *By Restatements, or Iterations.*

The fourth method is employed in the following paragraph:

In fact, we are not now facing a financial crisis (Paragraph-thought in undeveloped form). There is no logical cause for fearing a general business depression (Paragraph-thought restated for emphasis). Indeed, there is every reason to believe that we are entering upon an era of prosperity and healthful expansion (Paragraph-thought restated in a more positive way). Our national resources were never so great, our bank reserves were never so large.—Student's theme.

In the following paragraph, note the different ways in which the paragraph-thought—expressed in undeveloped form in the first sentence—is iterated in order that it may be conveyed to the reader clearly and emphatically:

The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced, not so much by what it expresses, as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the Iliad. Homer gives him no choice, and requires from him no exertion, but takes the whole upon himself, and sets the images in so clear a light that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the key-note, and expects the hearer to make out the melody.—MACAULAY.

Iteration, unless it serves the purpose of making a thought clearer or more emphatic, should be avoided.

The fifth method of developing the paragraph-thought is E. *By Causes and Results.*

The fifth method is employed in the following paragraph:

Courage was no longer necessary even to the military character (Topic sentence stating paragraph-thought). Men grew old in camps, and acquired the highest renown by their warlike achievements, without once being required to face serious danger (Specific Example, See "B"). The political consequences are too well known. The richest and most enlightened part of the world was left undefended to the assaults of every barbarous invader, to the brutality of Switzerland, the insolence of France, and the fierce rapacity of Arragon. The moral effects which followed from this state of things were still more remarkable. (The last three sentences concern the results or consequences that follow from the truth embodied in the paragraph-thought.)—MACAULAY.

In the foregoing paragraph, the paragraph-thought embodies a cause, and the developing sentences give expression to the results, or consequences, that follow from the cause. This order, however, may be reversed, so that the paragraph-thought embodies a result, or consequence, and the developing sentences give expression to the cause, or causes, of the consequence. For example:

Never was any commander more beloved. He governed men by their reasons and their affections: they knew that he was incapable of caprice or tyranny, and they obeyed him with alacrity and joy, because he possessed their confidence as well as their love. "Our Nel," they used to say, "is as brave as a lion and as gentle as a lamb." Severe discipline he detested, though he had been bred in a severe school; he never inflicted corporal punishment if it were possible to avoid it, and when compelled to enforce it he who was familiar with wounds and death suffered like a woman. In his whole life Nelson was never known to act unkindly towards an officer. If he was asked to persecute one for ill-behavior, he used to answer that "there was no occasion for him to ruin a poor wretch who was sufficiently his own enemy to ruin himself." But in Nelson there was more than the easiness and humanity of a happy nature; he did not merely abstain from injury; his was an active and watchful benevolence, ever desirous not only to render justice, but to do good. During the peace he had spoken in Parliament upon the abuses respecting prize-money, and had submitted plans to the Government for more easily manning the navy, and preventing desertion from it, by bettering the condition of the seamen. He proposed that their certificates should be registered, and that every man who had served with good character five years in war should receive a bounty of two guineas annually after that time, and of four guineas after eight years. "This," he said, "might at first appear an enormous sum for the State to pay, but the average life of a seaman is, from hard service, finished at forty-five: he cannot therefore enjoy the annuity many years, and the interest of the money saved by their not deserting would go far to pay the whole expense."—SOUTHEY.

In the foregoing paragraph, the result—Nelson was beloved—is given in the first sentence; the cause—Nelson's treatment of the men under his command—is given in sentences after the first.

Study carefully the cause and result relation among sentence-thoughts in the following paragraph:

The Greeks lived in the midst of the most beautiful nature, and were as familiar with blue sea, clear air, and sweet outlines of mountain, as we are with brick walls, black smoke, and level fields. This perfect familiarity rendered all such scenes of natural beauty unexciting, if not indifferent to them, by lulling and overwearying the imagination as far as it was concerned with such things; but there was another kind of

beauty which they found it required effort to obtain, and which, when thoroughly obtained, seemed more glorious than any of this wild loveliness—the beauty of the human countenance and form. This, they perceived, could only be reached by continual exercise of virtue and it was in Heaven's sight, and theirs, all the more beautiful because it needed this self-denial to obtain it. So they set themselves to reach this, and having gained it, gave it their principal thoughts, and set it off with beautiful dress as best they might. But making this their object, they were obliged to pass their lives in simple exercise and disciplined employments. Living wholesomely, giving themselves no fever fits, either by fasting or overeating, constantly in the open air, and full of animal spirit and physical power, they became incapable of every morbid condition of mental emotion. Unhappy love, disappointed ambition, spiritual despondency, or any other disturbing sensation, had little power over the well-braced nerves, and healthy flow of the blood; and what bitterness might yet fasten on them was soon boxed or raced out of a boy, and spun or woven out of a girl, or danced out of both. They had indeed their sorrows, true and deep, but still, more like children's sorrows, than ours, whether bursting into open cry of pain, or hid with shuddering under the veil, still passing over the soul as clouds do over heaven, not sullying it, not mingling with it:—darkening it perhaps long or utterly, but still not becoming one with it, and for the most part passing away in dashing rain of tears, and leaving the man unchanged; in nowise affecting, as our sorrow does, the whole tone of thought and imagination thenceforward.—RUSKIN.

The thought of the following paragraph is developed by examples:

The Americans are a good-natured people, kindly, helpful to one another, disposed to take a charitable view of wrong-doers (Topic sentence). Their anger sometimes flares up, but the fire is soon extinct. Nowhere is cruelty more abhorred. Even a mob lynching a horse thief in the West has consideration for the criminal, and will give him a good drink of whiskey before he is strung up. Cruelty to slaves was unusual while slavery lasted, the best proof of which is the quietness of the slaves during the war when all the men and many of the boys of the South were serving in the Confederate armies. As everybody knows, juries are more lenient to offences of all kinds but one, offenses against women, than they are anywhere in Europe. The Southern "rebels" were soon forgiven; and though civil wars are proverbially bitter, there have been few struggles in which the combatants did so many little friendly acts

for one another, few in which even the vanquished have so quickly buried their resentments. It is true that newspapers and public speakers say hard things to their opponents; but this is a part of the game, and is besides a way of relieving their feelings; the bark is sometimes the louder in order that a bite may not follow. Vindictiveness shown by a public man excites general disapproval, and the maxim of letting bygones be bygones is pushed so far that an offender's misdeeds are often forgotten when they ought to be remembered against him.—JAMES BRYCE.

The thought of the following paragraph is developed by particulars:

To me it is a most touching face; perhaps of all faces that I know, the most so (Topic sentence). Lonely there, painted as on vacancy, with the simple laurel wound around it, the deathless sorrow and pain, the known victory which is also deathless;—significant of the whole history of Dante. I think it is the mournfulest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud hopeless pain. A soft ethereal soul looking out so stern, implacable, grim-trenchant, as from imprisonment of thick-ribbed ice! Withal it is a silent pain too, a silent scornful one; the lip is curled in a kind of godlike disdain of the thing that is eating out his heart,—as if it were withal a mean insignificant thing, as if he whom it had power to torture and strangle were greater than it. The face of one wholly in protest and life-long unsurrendering battle against the world. Affection all converted into indignation; an implacable indignation; slow, equable, silent, like that of a god! The eye, too, it looks out in a kind of surprise, a kind of inquiry, why the world was of such a sort? This is Dante: so he looks, this "voice of ten silent centuries," and sings us 'his mystic unfathomable song.' "—CARLYLE.

The thought of the following paragraph is developed by comparisons:

Fire is the only one of the elements that inspires awe. We breathe air, tread earth, bathe in water. Fire alone we approach with deference. And it is the only one of the elements that is always alert, always good to watch. We do not see the air we breathe—except sometimes in London, and who shall say that the sight is pleasant? We do not see the earth revolving; and the trees and other vegetables that are put forth by it come up so slowly that there is no fun in watching them. One is apt

to lose patience with the good earth, and to hanker after a sight of those multitudinous fires whereover it is, after all, but a thin and comparatively recent crust. Water, when we get it in the form of a river, is pleasant to watch for a minute or so, after which period the regularity of its movements becomes as tedious as stagnation. It is only a whole seaful of water that can rival fire in variety and in loveliness. But even the spectacle of sea at its very best—say in an Atlantic storm—is less thrilling than the spectacle of one building ablaze. And for the rest, the sea has its hours of dulness and monotony, even when it is not wholly calm. Whereas in the grate even quite a little fire never ceases to be amusing and inspiring until you let it go out. As much fire as would correspond with a handful of earth or a tumblerful of water is yet a joy to the eyes, and a lively suggestion of grandeur. The other elements, even as presented in huge samples, impress us as less august than fire. Fire alone, according to the legend, was brought down from heaven; the rest were here from the dim outset. When we call a thing "earthy" we impute cloddishness; by "watery" we imply insipidness; "airy" is for something trivial. "Fiery" has always a noble significance. It denotes such things as faith, courage, genius. Earth lies heavy, and air is void, and water flows down; but flames aspire, flying back towards the heaven they came from. They typify for us the spirit of man, as apart from aught that is gross in him. They are the symbol of purity, of triumph over corruption. Water, air, earth, can all harbour corruption; but where flames are, or have been, there is innocence. . . .—MAX BEERBOHM.

Another paragraph in which the thought is developed by examples:

Further acquaintance with this fantastic world [Japan] will in no wise diminish the sense of strangeness evoked by the first vision of it. You will soon observe that even the physical actions of the people are unfamiliar,—that work is done in ways the opposite of Western ways (Topic sentence). Tools are of surprising shapes and are handled after surprising methods; the blacksmith squats at his anvil, wielding a hammer such as no Western smith could use without long practice; the carpenter pulls, instead of pushing, his extraordinary plane and saw. Always the left is the right side, and the right side the wrong; and keys must be turned, to open or close a lock, in what we are accustomed to think the wrong direction. Mr. Percival Lowell has truthfully observed that the Japanese speak backwards, read backwards, write backwards,—

and that this is "only the *abc* of their contrariety." For the habit of writing backwards there are obvious evolutional reasons; and the requirements of Japanese calligraphy sufficiently explain why the artist pushes his brush or pencil instead of pulling it. But why, instead of putting the thread through the eye of the needle, should the Japanese maiden slip the eye of the needle over the point of the thread? Perhaps the most remarkable out of a hundred examples of antipodal action, is furnished by the Japanese art of fencing. The swordsman, delivering the blow with both hands, does not pull the blade towards him in the moment of striking, but pushes it from him. He uses it, indeed, as other Asiatics do, not on the principle of the wedge but of the saw; yet there is the pushing motion where we would expect a pulling motion in the stroke.—LAFCADIO HEARN.

In the following paragraph the thought is developed by particulars:

After Hautmont, the sun came forth again and the wind went down; and a little paddling took us beyond the iron works and through *a delectable land* (Topic sentence). The river wound among low hills, so that sometimes the sun was at our backs and sometimes it stood right ahead, and the river before us was one sheet of intolerable glory. On either hand meadows and orchards bordered, with a margin of sedge and water flowers, upon the river. The hedges were of great height, woven about the trunks of hedgerow elms; and the fields, as they were often very small, looked like a series of bowers along the stream. There was never any prospect; sometimes a hill-top with its trees would look over the nearest hedgerow, just to make a middle distance for the sky; but that was all. The heaven was bare of clouds. The atmosphere, after the rain, was of enchanting purity. The river doubled among the hillocks, a shining strip of mirror glass; and the dip of the paddles set the flowers shaking along the brink.—STEVENSON.

In the following paragraph, the first sentence states a cause —*the expense of the Prussian army was, for the means of the country, enormous*—and remaining sentences give the result of this cause—*economies were effected.* Note that the second sentence states the result in general terms, and that subsequent sentences, by giving examples, state the result in more definite terms. Thus, development by giving causes and

results, and development by giving examples, may be employed conjointly:[4]

Though the pay of the Prussian soldier was small, though every rix-dollar of extraordinary charge was scrutinized by Frederic with a vigilance and suspicion such as Mr. Joseph Hume never brought to the examination of an army estimate, the expense of such an establishment was, for the means of the country, enormous. In order that it might not be utterly ruinous, it was necessary that every other expense should be cut down to the lowest possible point. Accordingly Frederic, though his dominions bordered on the sea, had no navy. He neither had nor wished to have colonies. His judges, his fiscal officers, were meanly paid. His ministers at foreign courts walked on foot, or drove shabby old carriages till the axletrees gave way. Even to his highest diplomatic agents, who resided at London and Paris, he allowed less than a thousand pounds sterling a year. The royal household was managed with a frugality unusual in the establishments of opulent subjects, unexampled in any other palace. The King loved good eating and drinking, and during great part of his life took pleasure in seeing his table surrounded by guests; yet the whole charge of his kitchen was brought within the sum of two thousand sterling a year. . . . One taste alone sometimes allured him beyond the limits of prudence—the taste for building. In all other things his economy was such as we might call by a harsher name if we did not reflect that his funds were drawn from a heavily taxed people, and that it was impossible for him, without excessive tyranny, to keep up at once a formidable army and a splendid court.—MACAULAY.

In the following paragraph, the thought is, in part, developed by iteration:

For men do not live in ruts in America. They do not always or of necessity follow the callings their fathers followed before them. They are ready to move this way or that as interest or occasion suggests. Versatility, adaptability, a wide range of powers, a quick and easy variation of careers, men excelling in businesses for which they never had any special preparation—these are among the most characteristic marks of American life, its elasticity and variety, the rapid shifting of parts, the serviceability of the same men for many different things, and the quick intelligence of men of many different kinds in the common undertakings of politics and in public affairs of all kinds. If the American college were to become a vocational school, preparing only for particular callings, it would be thoroughly un-American. It would be serving

[4] See also the paragraph by Southey on page 288.

special, not general, needs, and seeking to create a country of specialized men without versatility or general capacity.—WOODROW WILSON.

It is thus seen that there are, in general, five [5] common ways in which sentence-thoughts can contribute to the development of—can establish the validness, or truth, of—the paragraph-thought. Hence, you develop a paragraph-thought by considering the various ways in which the paragraph-thought is true, and then presenting the truth of the thought in one or more of these various ways in sentences within the paragraph. Suppose you start with the paragraph-thought chosen by John Burroughs: *The life of birds is beset with dangers and mishaps of which we know little.* In what ways can you show that this thought is true? Can you do so by giving particulars? or examples? or comparisons? or iterations? or causes and results? No one method of development can be said to be better than any other; and no one can often be used alone.

EXERCISE

By employing one or more of the five common methods of developing a paragraph-thought, develop in a paragraph one of the thoughts expressed in undeveloped form in any one of the sentences given below; or, if you prefer, any similar thought concerning which reading and observation have given you definite information. After you have written the paragraph, state in writing what method or methods of development you have followed.

1. The old, deserted dwelling has the appearance of being haunted.
2. On Saturday nights, the main street of the little village is a scene of bustling activity.
3. Of all the happy days of my boyhood, circus day was the most exciting.
4. The life led by a boy on a farm is more healthful than the life led by a boy in a city.
5. The constant use of slang has a tendency to impoverish one's vocabulary.
6. The honor system in giving examinations develops in students a spirit of honor that cannot be developed by the proctor system.

[5] There is also the method of development by giving narrative details. This method is dealt with in Chapter 18.

7. Many of our presidents began life in scenes of poverty.
8. A Freshman's first day at school (or college) is full of exciting events.
9. Many of the Romans began living lives of luxury and idleness.
10. The American colonists declared that "Taxation without representation is tyranny."

EVIDENCE OF UNITY

Rule LXI. ***Evidence of Unity.*** **Express concisely and clearly the relation existing between each sentence-thought and the paragraph-thought.**

In accordance with the principle of Unity, every detail included in the paragraph should be related to the paragraph-thought. In accordance with the principle of Evidence of Unity, the relationship between the included detail and the paragraph-thought should be made evident to the reader. Put into the paragraph those things, and only those, that belong in it. This is a requirement of Unity. Make evident to the reader precisely why things included in the paragraph belong in it. This is a requirement of Evidence of Unity.

Paragraphs made up of a succession of short sentences often violate Evidence of Unity. For example:

It was the quarter of an hour that precedes twilight. The summer's day was drawing to a close. John Ashby sat comfortably in an armchair in his study. His wife stood in the half-open door. She was smiling rather wearily. She had come to announce that supper was ready to be served. The edge of the tattered window-shade was frayed. It flapped dejectedly at the first faint rustle of the breeze of evening. An overgrown puppy sprawled across a carpet askew on the floor. It was a cheap rag carpet. A litter of papers all but covered the top of the yellow oak desk. They were scribbled upon in John Ashby's careless handwriting.

Thoughts expressed in the foregoing succession of short simple sentences appear to the reader as being equal in importance. For this reason, he gets from the paragraph, not a single impression, but a number of disconnected impressions:

the summer's day—John Ashby—his wife—the window-shade —the puppy—the carpet—the papers. By subordinating thoughts relatively unimportant, the relation between each detail and the central thought of the paragraph is made evident to the reader, no matter whether the detail be one of subordinate or of principal importance. The paragraph then will convey the single impression it is intended to convey, that of John Ashby's study near the end of a summer's day. The paragraph rewritten, will then read as follows:

It was the quarter of an hour that just precedes summer twilight. John Ashby sat comfortably in an armchair in his study. His wife, who had come to announce that supper was ready, stood in the half-open door, smiling rather wearily. The frayed edge of a tattered window-shade flapped dejectedly at the first faint rustle of the breeze of evening; an overgrown puppy sprawled across a cheap rag carpet askew on the floor; a litter of papers, scribbled upon in John Ashby's careless handwriting, all but covered the top of the yellow oak desk.[6]

II COHERENCE

To attain coherence, observe the following rule:

Rule LXII. ***Coherence.*** **Arrange sentence-thoughts within the paragraph in such order that each sentence-thought grows out of that which precedes and leads up to that which follows.**

Coherence concerns the orderly and logical arrangement of points. It consists in placing the sentence-thoughts within the paragraph in that order which makes their relations one to another the clearest to the reader, and, consequently, makes the development of the thought of the paragraph as a whole the clearest to the reader. Coherence thus dictates that the reader be led with ready and clear understanding from the

[6] A knowledge of principles involved in the effective use of simple, compound, and complex sentences (Chapter 8) is essential in attaining evidence of unity.

thought of each sentence to the thought of the next succeeding sentence. Each sentence-thought should grow out of that which precedes and lead up to that which follows.

In general, therefore, coherence is violated if points are so arranged that any one of the points is prerequisite to an understanding of any point that precedes it. Coherence will be violated, for example, if, in writing about the game of football in a letter to a person who knows nothing about the game, you first discuss *team play* and then discuss *the object of the game.* Obviously, your reader must know something about *the object of the game* before he can follow with understanding your discussion of *team play,* a factor involved in attaining that object.

The arrangement of sentences within the following paragraph is incoherent:

(1) Rolled in his blanket in his nest, Uncle Nathan had passed hundreds of the most frigid nights. (2) He was comfortable because the fire burned better, and the wind was not apt to drive the smoke and blaze in upon him. (3) The ground was shoveled out with one of his snow-shoes, the earth being scraped out of one side. (4) The heat could not thaw the snow under him and let him down, or the burning logs roll down upon him. (5) He would invariably select for his camp a place on the side of a hill. (6) The space which he would level out would incline slightly towards the hill. (7) Upon this level space, he would build his bed of boughs, and, on a level with his bed, he would build his fire. (8) The fire was thus protected from the wind by the steep ascent of the hill behind it. (9) He would shelter the bed with the long, curling branches of the spruce, stuck thickly around three sides of it.

It is at once evident that the arrangement of sentences within the foregoing paragraph is incoherent, because each sentence-thought does not grow out of that which precedes. For example, not until the reader has the information conveyed by sentence (8) is he able, in reading sentence (2), to comprehend the statement *the fire burned better,* or the statement *the wind was not so apt to drive the smoke and blaze in upon him.* And not until the reader has read sentence

(5) is he able to understand sentence (3). Nor until he has read sentence (7) is he able to understand sentence (4). Coherence requires rearrangement.

Study carefully the coherent arrangement of sentences within the following paragraphs:

During his trapping expeditions into the woods in midwinter, I was curious to know how Uncle Nathan passed the nights, as we were twice pinched with cold at that season in our tent and blankets. It was no trouble to keep warm, he said, in the coldest weather. As night approached, he would select a place for his camp on the side of a hill. With one of his snow-shoes he would shovel out the snow till the ground was reached, carrying the snow out in front, as we scrape the earth out of the side of a hill to level up a place for the house and yard. On this level place, which, however, was made to incline slightly toward the hill, his bed of boughs was made. On the ground he had uncovered he built his fire. His bed was thus on a level with the fire, and the heat could not thaw the snow under him and let him down, or the burning logs roll upon him. With a steep ascent behind it, the fire burned better, and the wind was not so apt to drive the smoke and blaze in upon him. Then, with the long, curling branches of the spruce stuck thickly around three sides of the bed, and curving over and uniting their tops above it, a shelter was formed that would keep out the cold and the snow, and that would catch and retain the warmth of the fire. Rolled in his blanket in such a nest, Uncle Nathan had passed hundreds of the most frigid winter nights.—JOHN BURROUGHS.

Words, considered by themselves, are nothing more or less than names,—the names we give people just as much as the names we give ideas. *John* is clearly at once a word and a name; so is the compound word *John Jones;* so is the word *spade,* which proverbial wisdom declares to be so often used with reluctance; so perhaps less obviously is the compound,—not necessarily preferable,—*the iron utensil frequently employed for purposes of excavation.* The office of the words or groups of words which we shall consider in this chapter is precisely the office of proper names,—to identify separate ideas. John Jones, American citizen, tax-payer; kill, put to death, execute; admirable, not to be endured,—all these are names of ideas. So is every word I utter in this, or in any other sentence. The main thing to keep in mind is that here we are to consider words by themselves, and not in composition; as names of separate ideas, and not as groups which indicate the mutual relations of separate ideas.—BARRET WENDELL.

(Note with what painstaking care the reader is led to an understanding of the thought brought out in the last sentence of the foregoing paragraph. First, the reader is given an exact definition of *words;* then he is given examples to make this definition perfectly clear to him; then he is told that *The office of the words . . . which we shall consider in this chapter is precisely the office of proper names;* then he is given additional examples; and, finally, he is told that . . . here we are to consider words . . . *as names of separate ideas, and not as groups.* . .)

EXERCISE

With due regard for the principle that no point shall be prerequisite to the understanding of a point that precedes it, develop in one or more paragraphs a thought embodied in one of the following titles.

1. How to catch trout.
2. How to make a success of farming.
3. How to play football.
4. How to speak effectively in public.
5. How to build a camp-fire.

Where do I begin? Where do I end? In what order do I arrange the points coming between the beginning and the end? These are the questions that you must ask, and answer, if you are to succeed in so arranging the sentences within the paragraph as to enable the reader to begin reading with clear understanding and to proceed with clear understanding from each stage in the unfolding of the paragraph-thought to the next succeeding stage, up to the end.

I. *Where do I begin? Where do I end?*

Note the arrangement of sentences within the following paragraph:

But knowledge and industry are not enough. *The business man's mind should not only be well stored, but acute as well* (Topic sentence expressing the paragraph-thought in undeveloped form). . . . The turns of business life often require instant perception, prompt decision, rapid action. One on whose mind an idea dawns slowly—who digests facts as an anaconda does a pig, in a semi-comatose state—such a one will seldom form an opinion before the time for action has passed. He is like the old lady on the underground railroad train in London. Being very

stout, she felt obliged to back slowly out of the car at her station. But before she was half-way out, the guard came along, and thought she was getting in, so he briskly pushed her into the car, slammed the door, and away went the train. She went five times around the entire circuit of London, . . . before she was able to get out, finally. Business does n't wait for sleepy people. An acute and ready mind is essential.

In the foregoing paragraph, the first sentence is a connecting sentence that links the paragraph to the two paragraphs immediately preceding, by the connecting word *But*, and by reference to *knowledge* and *industry*, the two things which have been previously discussed. The second sentence is a topic sentence, a sentence that expresses in undeveloped form the thought to the development of which the paragraph as a whole is devoted.

Sentences in the body of the paragraph—sentences between the first two sentences and the concluding sentence—are aimed at developing the thought expressed in undeveloped form in the topic sentence; that is, they are aimed at establishing in the mind of the reader the validness, or truth, of the assertion that *The business man's mind should not only be well stored, but acute as well.*

The concluding sentence completes the development of the thought expressed by the topic sentence, by restating the thought in as forceful a way as possible.

The paragraph we have just analyzed may serve as a model of a well-organized paragraph. The connecting sentence at the beginning is omitted when the paragraph stands alone—not as one of a series of paragraphs.

Thus, in a paragraph not one of a series, the *beginning* ordinarily expresses in undeveloped form the paragraph-thought; the *body* develops this thought in definite detail; and the *conclusion* completes the development by restating, or iterating, the thought.[7]

[7] In some paragraphs, the conclusion completes the development of the paragraph-thought, not by restating, or iterating, the thought; but by bringing out the most important and significant detail employed in developing

EXERCISE

Develop in a paragraph one of the thoughts expressed in undeveloped form in any one of the sentences given below; or, if you prefer, develop any similar thought concerning which your reading and observation have given you definite information. In the beginning of the paragraph, express the paragraph-thought in undeveloped form; in the body of the paragraph, develop this thought in definite detail; and in the conclusion of the paragraph, complete the development by restating, or iterating, the thought.

1. The sunset hour is the most beautiful hour of the day.
2. A course in Public Speaking offers a student training that will prove highly valuable to him in later life.
3. Football is an exciting game.
4. A student who supports himself while going to college, by earning money outside of college hours, is likely to succeed in his life's work.
5. A dog is one of the best of friends.
6. Nathan Hale was a patriot of the highest type.
7. Reading books is an aid to effective writing.

In some paragraphs, the beginning does not completely express in undeveloped form the paragraph-thought, but, instead, foreshadows this thought in such manner that the reader has a sufficient, although not a full, understanding of what the thought is. The commonest method of foreshadowing the paragraph-thought is by announcing its subject at the beginning and reserving its predicate for the conclusion. This method of foreshadowing the paragraph-thought is employed in the following paragraph:

In the beautiful late Gothic Church of Brou, the memorial of a devoted woman to the love that is stronger than death, a single note sounds everywhere through the white-lit lofty spaces; it is the note of courage. (*Courage*, the subject of the paragraph-thought, is announced at the

it, and thus impressing upon the reader the thought, in its most striking aspect, at the end of the paragraph. See, for example, the paragraphs by Stevenson on pages 283 and 292, and the paragraph by Lafcadio Hearn on page 291.

Note, however, that the conclusion restates, or iterates, the paragraph-thought, in the first paragraph by Macaulay on page 287, in the paragraph by Carlyle on page 290, and in the paragraph by Macaulay on page 293.

beginning.) The founder's name was Marguerite, and all about her tomb are set clumps and tufts of the sturdy daisy, the flower that by English waysides is called hen-and-chicken daisy and in France Reine Marguerite. Interwoven everywhere with the plucky little flower, is the quaint punning motto in crabbed French, "Fortune, infortune, fort une." What did the gallant builder mean to say? Was it, "Fortune mightily troubles one woman," or did she mean in mere rune to write her destiny, "Fortune and misfortune, many a one"? More likely, she would wish it to be read, "Fortune harries one who is strong." For she was a lady of high and gallant heart, and if we read aright the marble effigy lying quiet and beautiful on the tomb, she took the blows of fate without stooping to be sorry for herself. If the firm, sweet lips could speak once more, it would be to testify that pity must be for others and fortitude for one's self. They have all testified to the same thing, the cloud of witnesses! A great and brave and much-enduring gentleman of our own day bore record, "Before I was ten years old my mother had taught me not to be sorry for myself." Of a certainty, so long as we are busy working for the world and taking care of our fellows, we shall hardly have time to make much of our pains. That strength which we impart to others is manifest in ourselves as courage. (The predicate of the paragraph-thought—that is, the assertion that is made about the subject—is brought out at the end.)—Editorial in *Harper's Weekly*.

In the foregoing paragraph, the paragraph-thought in undeveloped form is: *Courage* (subject) *is the manifestation of that strength which we impart to others* (predicate). Or, the same paragraph-thought may be stated differently: *Courage is the badge of unselfish service.*

In the following paragraph, the paragraph-thought is foreshadowed at the beginning and stated at the end:[8]

The largest apple crop in years has been grown this summer—7,000,000 barrels more than last year in New York State alone. The present retail price is from ten cents up, and the farmer gets as his share a dollar and a half a barrel, or one cent a pound, which does not cover the cost of picking! The result, unless some means can be found of increasing the demand by reducing the price, will be exactly what it was last year, when the farmer left apples to rot on the ground until they got so deep it was

[8] In some paragraphs, the topic sentence is not expressed at all, but is implied. The reader is left to infer the topic-thought from the facts presented. Unless the writer is certain that the reader can readily infer the topic-thought, the thought should be expressed in a topic sentence.

difficult to walk through the orchards, after which he shoveled them off into the creek. The New York Federation of Agriculture reports that there will be a probable waste of 2,000,000 bushels in that State unless the farmer can be guaranteed a market and a fair price. The remedy would seem to be to eliminate the middleman, but when a summer resident of Connecticut offered to ship several barrels of apples to his New York City grocer at a low price, if the grocer would sell them correspondingly cheaply, the grocer said: "I 'd like to, but I can't do it. The dealers have a complete monopoly and won't let me; if I sold these apples now, they would refuse me fruit at other times when I might need it." One man, therefore, cannot cut off the middleman's head or his profit. *Until the public is aroused to united action and demands its produce directly from the farmer, the present profiteering, and, worse, the present waste, will go on.*—Editorial in *The Nation.*

Why, in the instance of the above paragraph, did the writer see fit to place his topic sentence at the end? It is not difficult to find an answer. This particular paragraph-thought,—*Until the public is aroused to united action and demands its produce directly from the farmer, the present profiteering, and, worse, the present waste, will go on*—if stated bluntly, at the beginning of the paragraph, might be met with serious doubt in the minds of persons having no personal experience that would incline them to depart from their habit of purchasing provisions from the grocer and that would incline them to begin purchasing produce direct from the farmer. Such a thought is more or less "difficult of acceptance"; especially in the case of readers who are not acquainted with the facts. The writer, therefore, chose to present, first, facts in support of the truth of his statement, and, after these facts had served their mission in inclining the reader to his way of thinking, then to make the statement itself. This order, of course, reverses the normal order for sentence-thoughts within the paragraph. It brings in first the evidence, and later the contention,—instead of first making the contention and then bringing in the evidence in support of it.

The foregoing paragraph follows the inductive order, in

that it begins with concrete, specific statements and works toward a general truth drawn from the evidence so presented. Paragraphs in which the topic sentence is stated in the beginning, follow the deductive order, in that they begin with a general truth and follow this truth with supporting evidence. In following the inductive order, we give first the particulars, examples, or comparisons, and so on, and then give the general truth which they establish. In following the deductive order, we give first the general truth and then the particulars, examples, or comparisons, and so on, which establish this truth.

Sometimes, the beginning fulfils a function not yet discussed, that of giving the reader an adequate understanding of the meaning of the paragraph-subject. Assume that you have selected for your paragraph-subject *The categorical imperative* or *Guam;* obviously, the average reader will not be able to proceed intelligently with your discussion of either of these subjects until you have given him an adequate understanding of the meaning of the subject in question. You must, therefore, in your beginning, define *categorical imperative,* or explain that *Guam* is an island in the Pacific Ocean. Thus, Joseph Conrad, in developing the paragraph-subject *A work that aspires, however humbly, to the condition of art,* assumed that the meaning of the subject, as he interpreted the meaning, was not clear to the reader; accordingly, in the beginning, he defined *art,* a term contained in his statement of the subject, as follows:

A work that aspires, however humbly, to the condition of art should carry its justification in every line (Topic sentence stating paragraph-thought). And art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect. It is an attempt to find in its forms, in its colors, in its light, in its shadows, in the aspects of matter and in the facts of life, what of each is fundamental, what is enduring and essential—their one illuminating and con-

vincing quality—the very truth of their existence. (Sentences after the first and up to this point, define a term employed in expressing the paragraph-thought.) The artist, then, like the thinker or the scientist, seeks the truth and makes his appeal. Impressed by the aspect of the world the thinker plunges into ideas, the scientist into facts—whence, presently emerging, they make their appeal to those qualities of our being that fit us best for the hazardous enterprise of living. They speak authoritatively to our common-sense, to our intelligence, to our desire of peace, or to our desire of unrest; not seldom to our prejudices, sometimes to our fears, often to our egotism—but always to our credulity. And their words are heard with reverence, for their concern is with weighty matters: with the cultivation of our minds and the proper care of our bodies; with the attainment of our ambitions; with the perfection of the means and the glorification of our precious aims.—JOSEPH CONRAD.

EXERCISE

A. Following the inductive order, develop in a paragraph the thought expressed in undeveloped form in one of the following sentences:

1. Actions speak louder than words.
2. A man who lacks willpower cannot well succeed in life.
3. The game of football aids in developing a spirit of coöperation among students.

B. Bearing in mind that, if necessary, the beginning should give the reader an adequate understanding of the meaning of the paragraph-subject, as well as announce or foreshadow the paragraph-thought, develop in a paragraph the thought expressed in undeveloped form in one of the following sentences. Consult a dictionary for the meaning of any term or terms that need defining.

1. Although we talk a great deal about "modern civilization," the ancient Greeks, in some ways, were more highly civilized than we are.
2. The ability to concentrate is a necessary qualification of a good student.

II. *In what order do I arrange the points coming between the beginning and the end?*

Under the foregoing heading, we shall consider in what order to arrange the points coming in the body of the paragraph, that is, in what order to arrange the points which develop—which establish the truth of—the assertion expressing the paragraph-thought.

Often, sentence-thoughts in the body of the paragraph will be ordered coherently, if, in planning the paragraph, you determine upon some particular way, or ways, of developing the paragraph-thought and then, in writing the paragraph, consistently carry out the plan determined upon. For example, a paragraph consistently developed by giving first a general statement and then particulars substantiating that statement, cannot be said to follow an altogether haphazard plan of organization; nor can a paragraph giving first a cause and then a result, or giving first one side and then the other side of a comparison, be said to follow such a plan.

Nevertheless, this following of a definite way, or ways, of developing the paragraph-thought does not invariably assure a coherent arrangement of sentence-thoughts in the body of the paragraph. For example, even though you proceed from a general statement to an enumeration of particulars which substantiate this statement, your particulars are, perhaps, arranged in jumbled fashion; consequently, the reader will be confused by having to work out for himself the exact relations existing among particulars. And, even though you begin with a cause and then proceed to the result of that cause, the result, coming last, perhaps embodies information familiar to the reader and prerequisite to his understanding of the cause, which, coming first, perhaps embodies information unfamiliar to him; consequently, the reader will be confused by having to read without understanding the first part of the paragraph.

Three commonly recognized relations which things bear to one another, give us three orders for the coherent arrangement of sentences in the body of the paragraph. These three relations are: (a) the relation of things as they occur in time; (b) the relation of things as they occur in space; and (c) the relation of things as they resemble, or are similar to, one another.

We are accustomed to associate events in accordance with

their occurrence in time; to place in a first group, for example, events which happened an hour ago, and to place in a second group events which happened but a few minutes ago. In telling of some happening, we naturally begin with those events which occurred first in point of time, and then proceed with those which occurred second, and third, and so on, in point of time. This chronological, or time, order for the arrangement of our details is commonly followed in narrative writing.[9]

We also are accustomed to associate in accordance with their nearness or prominence, objects in space; to place in a first group, for example, objects near, or prominent, in space; in a second group, those distant, or less prominent. This space order often is employed in descriptive writing, and not infrequently in expository writing.[10]

And we also are accustomed to associate things between which resemblance or similarity exists; to place together things which are similar in nature. If, indeed, we are shown an unfamiliar object, our tendency is to associate with it a familiar object which bears a resemblance to it. Thus, a child, seeing for the first time the moon, an unfamiliar object, will associate with it an electric light, a familiar object, because the familiar object bears a resemblance to the unfamiliar. Everyone, upon being confronted with an unfamiliar object, first seeks, as does the child, for a point of resemblance between the unfamiliar object and some familiar object; and with this point of resemblance as a starting point, then proceeds to search out the meaning of the unfamiliar object. Therefore, in accordance with this natural tendency of the human mind to associate things between which similarity exists, the writer should (a) group together things which are similar in nature; and (b), in dealing with things

[9] See page 427 and page 429.

[10] See the descriptive paragraph on page 410; and the expository paragraph on page 355.

unfamiliar to the reader, start with some point of resemblance that a thing familiar to him bears to the thing unfamiliar to him, and with this point as a basis, proceed to an explanation of the unfamiliar thing. This latter procedure is from the known to the unknown, from the familiar to the unfamiliar. It is of importance in all writing, but especially in exposition and argumentation. In exposition, for example, we first take up things which the reader will understand with comparative ease and readiness, things he already is comparatively familiar with; and, from these, we proceed to things which the reader will understand only with comparative difficulty, things he is comparatively unfamiliar with. And, again, for example, in argumentation, proceeding from the known to the unknown, we first take up points concerning which the reader's agreement can be won with comparative readiness; and then proceed to points concerning which the reader's agreement can be won only with comparative difficulty.[11]

For arranging *coherently* sentences in the body of the paragraph, there are, therefore, three important orders:

1. The Chronological, or Time, Order.
2. The Space Order.
3. The Order of Similarity. (Group together things which are similar in nature; proceed from things which are familiar to things which are comparatively unfamiliar.)

In the exposition by Burroughs on page 298, and in the narrative by Stevenson on page 427, study carefully the employment of the chronological, or time, order;[12] in the exposition by Huxley on page 382, study carefully the employment of the order from the known to the unknown.

[11] See the expository passages on page 370.

[12] Sentences in the expository paragraph on page 276, also are arranged in accordance with the Time Order.

In arranging sentences within the following paragraph, the Space Order is followed:

He stopped; for there shuffled round the corner, from the roaring Motee Bazar, such a man as Kim, who thought he knew all castes, had never seen. He was nearly six feet high, dressed in fold upon fold of dingy stuff like horse-blanketing, and not one fold of it could Kim refer to any known trade or profession. At his belt hung a long open-work iron pencase and a wooden rosary such as holy men wear. On his head was a gigantic sort of tam-o'-shanter. His face was yellow and wrinkled, like that of Fook Shing, the Chinese bootmaker in the bazar. His eyes turned up at the corners and looked like little slits of onyx.—KIPLING.

Note, in studying the foregoing paragraph, that details are given in order of their prominence in space: first, the general impression made upon Kim by the man; second, the man's height and the general appearance of his garments; third, pencase and rosary . . . gigantic tam-o'-shanter . . . face; fourth, eyes.

EXERCISE

From standard books or from magazines, copy and bring into class a short passage organized in accordance with the space order, and a short passage organized in accordance with the order of similarity.

Develop in one or more paragraphs a thought embodied in one of the following titles. Arrange the points in the body of the paragraph in accordance with the order dictated by the nature of the subject-matter (pages 306-308).

1. The view from my window.
2. An exciting adventure.
3. A city street.
4. A country lane.
5. How to play golf.

EVIDENCE OF COHERENCE

Coherence dictates that the thought of each sentence lead naturally and logically to the thought of the next succeeding sentence. Evidence of Coherence dictates that this close con-

nection between sentence-thoughts be made evident to the reader.

Rule LXIII. ***Evidence of Coherence.*** **Employ connecting words or groups of words for linking, as closely as possible, sentence-thoughts within the paragraph.**

A connecting, or "echoing," word or expression, "echoes" (refers back) from one sentence to some word in a preceding sentence.[13] Note the connecting words employed by Macaulay:

Charles, *however*, had one advantage, which, if he had used it well, would have more than compensated for the want of stores and money, and which, notwithstanding his mismanagement, gave him, during some months, a superiority in the war. *His* (pronoun "echoing back" to its antecedent, *Charles*, in the preceding paragraph) troops at first fought much better than those of Parliament. *Both armies* (referring back to "his troops" and to "those of Parliament"), it is true, were almost entirely composed of men who had never seen a field of battle. . . . *Nevertheless*, the difference was great. The parliamentary ranks were filled with hirelings whom want and idleness had induced to enlist. Hampden's regiment was described by Cromwell as a mere rabble of tapsters and serving men out of place. (The last two sentences are closely linked with the sentence preceding them—*Nevertheless, the difference was great*—in that they show wherein the difference was great.) The royal army, *on the other hand*, consisted in great part of gentlemen, high-spirited, ardent, accustomed to consider dishonor as more terrible than death, accustomed to fencing, to the use of firearms, to bold riding, and to manly and perilous sport, which has well been called the image of war. *Such gentlemen*, mounted on their favorite horses, and commanding little bands, composed of their younger brothers, grooms, gamekeepers, and huntsmen, were, from the very first day on which they took the field, qualified to play their part with credit in a skirmish. The steadiness, the prompt obedience, the mechanical precision of movement, which are characteristic of the regular soldier, *these gallant volunteers* never attained. *But they* were at first opposed to enemies as undisciplined as themselves, and far less active, athletic, and daring. For a time, *therefore*, the Cavaliers were successful in almost every encounter.

[13] Connecting words (*but, however, therefore,* etc.) are of course employed in joining words or groups of words within the same sentence.

Note the different kinds of connectives employed in the foregoing paragraphs:

(1) Words and expressions like "however," "nevertheless," "on the other hand," and "but,"—each of which clearly implies a previous discussion of the point at issue. For example:

Charles, *however* (that is, in spite of those advantages we have seen his opponents possessed), had one advantage. . . .

(2) Pronouns: "his," "these," "they,"—which refer to antecedents in previous sentences.

(3) Synonym: "Gallant volunteers," which refers back to "such gentlemen."

Another effective way of securing a close connection between sentence-thoughts is by repeating some word of major importance, as follows:

Rain has color. The Quaker gray of hard *rain* has a soft vanishing quality far less . . . Sometimes almost white, often blue, most frequently *rain* responds with . . . Most beautiful is the silvery sheen of *rain* on warm summer days. . . . The poets have a great deal to say about golden *rain,* but that only falls. . . .

Among the numerous connecting, or "echoing," words and expressions that may be employed are the following:[14]

indeed	now
likewise	thus
further	also
moreover	in fact
however	on the contrary
nevertheless	in any event
still	of course
yet	in addition to
then	on the other hand
for	at all events

[14] Study the employment of connecting words in the passage quoted from Macaulay's essay on Milton, on page 148.

EXERCISE

To determine the kinds of connecting words employed, examine carefully a number of paragraphs written by a standard author. Make a copy of the paragraph in which connecting words seem to be most effectively employed. Underline the connecting words employed in this paragraph, and come to class prepared to discuss the nature of the various words you have underlined. (See pages 310-311.)

III. EMPHASIS

To make clear to the reader the relative importance of points brought out by a paragraph, observe the following three rules:

Rule LXIV. ***Emphasis by Space.*** **Devote to the discussion of important points more space than you devote to the discussion of relatively unimportant points.**

Rule LXV. ***Emphasis by Position.*** **Place points of special importance, in important positions,—at the beginning, and, especially, at the end.**

Rule LXVI. ***Emphasis by Restatement, or Iteration.*** **Emphasize by restatement, or iteration, points of special importance.**

Emphasis by Space.

In order to give emphasis to points of special importance, discuss them at greater length and in more detail than you do points of lesser importance.

Emphasis by Position.

In the paragraph, as in the sentence, the important positions are the beginning, and, especially, the end. Usually, the end of the paragraph is reserved for restating, or iterating, the paragraph-thought, as in the paragraph by Macaulay on page 287; for stating the paragraph-thought, when the subject, but not the predicate, of the thought has

been given at the beginning, as in the paragraph on page 301; or for stating the most important and significant detail employed in developing the paragraph-thought, as in the paragraphs on page 283.

The attaining of emphasis by putting the most important point at the end of the paragraph, is in keeping with the Order of Climax.[15] This order prescribes that points in a sequence ascend steadily in degree of importance, from the least important to the most important. Note, in the following paragraphs, how points steadily ascend in emotional importance up to the summit of the emotional climax, at the end:

After years of waiting, it [the Sphynx] was before me at last. The great face was so sad, so earnest, so longing, so patient. There was a dignity not of earth in its mien, and in its countenance a benignity such as never anything human wore. It was stone, but it seemed sentient. If ever image of stone thought, it was thinking. It was looking toward the verge of the landscape, yet looking at nothing—nothing but distance and vacancy. It was looking over and beyond everything of the present, and far into the past. It was gazing out over the ocean of Time—over lines of century-waves which, further and further receding, closed nearer and nearer together, and blended at last into one unbroken tide, away toward the horizon of remote antiquity. It was thinking of the wars of departed ages; of the empires it had seen created and destroyed; of the nations whose birth it had witnessed, whose progress it had watched, whose annihilation it had noted; of the joy and sorrow, the life and death, the grandeur and decay, of five thousand slow revolving years. It was the type of an attribute of man—of a faculty of his heart and brain. It was MEMORY-RETROSPECTION—wrought into visible, tangible form. All who know what pathos there is in memories of days that are accomplished and faces that have vanished—albeit only a trifling score of years gone by—will have some appreciation of the pathos that dwells in those grave eyes that look so steadfastly back upon the things they knew before History was born—before Tradition had being—things that were, and forms that moved, in a vague era which even Poetry and Romance scarce know of—and passed one by one away and left the stony dreamer solitary in the midst of a strange new age, and uncomprehended scenes.

The Sphynx is grand in its loneliness; it is imposing in its magnitude;

[15] *Climax* is a Greek word meaning *ladder*.

it is impressive in the mystery that hangs over its story. And there is that in the overshadowing majesty of this eternal figure of stone, with its accusing memory of the deeds of all ages, which reveals to one something of what he shall feel when he shall stand at last in the awful presence of God.—MARK TWAIN.

Emphasis by Restatement, or Iteration.

Iteration, a third method of attaining emphasis, we already have discussed.[16] Usually, it is the paragraph-thought that is restated, or iterated, since this thought is by its nature a thought of great importance.

EXERCISE

To determine the methods employed in attaining emphasis, examine carefully a number of paragraphs written by a standard author. For class discussion, make a copy of a paragraph in which emphasis is attained by position (Rule LXV) and of a paragraph in which emphasis is attained by iteration (Rule LXVI).

[16] See pages 286-287.

Chapter XVII

[Outline]

THE WHOLE COMPOSITION

Unity requires that a whole composition develop adequately one thought.

Rule LXVII (page 334). *Completeness of Thought.* **For the topic sentence, select a whole composition-thought that does not cover too much ground for the proposed length of the whole composition.**

Rule LXVIII (page 334). *Singleness of Thought.* **For the body and the conclusion of the whole composition select only such paragraph-thoughts as aid (a) in developing the whole composition-thought, and as aid (b) in developing the whole composition-thought precisely as you, in accordance with your purpose, want to develop the thought.**

Coherence requires that paragraph-thoughts within the whole composition be placed in that order, or arrangement, which makes their relations one to another the clearest to the reader, and, consequently, makes the development of the whole composition-thought the clearest to the reader.

Rule LXIX (page 336). *Coherence.* **Arrange paragraph-thoughts within the whole composition in such order that each paragraph-thought grows out of that which precedes and leads up to that which follows.**

Evidence of Coherence requires that you make evident to the reader the close relation existing between paragraph-thoughts.

Rule LXX (page 361). *Evidence of Coherence.* **Employ connecting words or groups of words, for linking, as closely as possible, paragraphs within the whole composition.**

Emphasis requires that you make clear to the reader the relative importance of the various points employed in developing the whole composition-thought.

Chapter XVII

[Outline, *continued*]

Rule LXXI (page 364). *Emphasis by Space.* **Devote to the discussion of important points more space than you devote to the discussion of relatively unimportant points.**

Rule LXXII (page 365). *Emphasis by Position.* **Place points of special importance, in important positions,—at the beginning, and, especially, at the end.**

Rule LXXIII (page 365). *Emphasis by Iteration.* **Emphasize by restatement, or iteration, points of special importance.**

Chapter XVII

THE WHOLE COMPOSITION

Thus far we have considered the functions performed by the paragraph as a separate unit, as a unit isolated from the rest of the whole composition. Let us now consider the functions performed by the paragraph, not as an isolated unit, but as one of several units which, taken together, make up the composition as a whole. In other words, let us ask ourselves what relation does any one paragraph in the whole composition bear to the whole composition itself.[1]

The three paragraphs on *Rain* which we have been discussing, all come from the same essay, or whole composition. You recall that the paragraph-thoughts in undeveloped form are:

1. Rain has color.
2. Rain has shape.
3. Rain has smell.

Why was it that the writer, in planning his essay on *Rain*, elected to develop the foregoing three paragraph-thoughts, and not any other three that might possibly have suggested themselves? Was there anything to guide him in his selection of the thoughts to which his paragraphs were to be devoted? Certainly there was, for otherwise the planning, and writing, of a whole composition would be purely a haphazard process. The factor that guided this writer, and that should guide all writers, in the selection of paragraph-thoughts is nothing more or less than what we call the whole composition-thought. Each of the three paragraph-

[1] The teacher may find it advantageous in connection with the study of this chapter, to assign for reading and discussion chapters and articles cited in the lists at the ends of the different sections of Chapter 18.

thoughts was selected with an eye to the development of this whole composition-thought, just as each sentence-thought within any one paragraph was selected with an eye to the development of the paragraph-thought.

This whole composition-thought is:

Rain has a varied and changing beauty.

Everything that is said in the entire composition is summed up in the foregoing sentence. The whole composition is limited to talking about *rain,* and, in talking about rain, is limited to developing one central thought—to establishing the validness, or truth, of one assertion—about rain; i.e., that rain *has a varied and changing beauty.*

Thus, unity limits the whole composition to the adequate development of one thought.[2] The only essential difference between the whole composition-thought and the paragraph-thought, is that the former is more extensive in scope than is the latter and requires, therefore, relatively greater space. If, in accordance with our purpose in writing, we find that the thought *Rain has color* covers too much ground for adequate development in a single paragraph, we should divide the thought into several paragraph-thoughts and develop it in a whole composition organized as follows:[3]

Whole Composition-thought; *Rain has color.*
Paragraph-thought; *Rain has a gray color.*
Paragraph-thought; *Rain has a blue color.*
Paragraph-thought; *Rain has a silvery color.*[4]

Or if, in accordance with our purpose in writing, we find that the thought *The Americans are an educated people* covers

[2] The unity of a descriptive whole composition is a unity of impression, rather than a unity of thought. See footnote, page 269; and pages 395-397. The unity of a narrative whole composition is a unity of incident, rather than a unity of thought. See footnote, page 269; and pages 418 fol.

[3] A paragraph, we must remember, contains only as much as the reader can be expected to hold in mind at one time.

[4] Compare page 269.

too much ground for adequate development in a single paragraph, we should divide the thought into several paragraph-thoughts and develop it in a whole composition organized as follows:

Whole Composition-thought; *The Americans are an educated people.*

Paragraph-thought; *Their average knowledge is high as compared with that among the whole masses of the people of most European countries.*

Paragraph-thought; *Their knowledge, however, is inadequate when considered in its relation to the functions which the theory of American government lays upon them.*

Paragraph-thought; *The functions which the theory of American government lays upon them, are numerous.*[5]

EXERCISE

Divide into several paragraph-thoughts each of the following whole composition-thoughts:

1. A small-town newspaper is to me much more interesting than is a metropolitan newspaper.
2. The "grind" loses not a few of the more important advantages that higher education offers.
3. The motion picture, in my opinion, is a benefit (or a detriment) to the social life of a rural community.

(Note that a paragraph-thought, in the developing of the whole composition-thought, answers such questions; as, *Why? Wherein? How do I know this to be true? How can I show this to be true?*)

Examples illustrating the method to be followed in formulating a whole composition-thought suggested by a title.

1. Titles calling for argumentation.

Title: Why I approve of the honor system in the conducting of college examinations.

[5] Compare page 273.

Thought: The honor system in the conducting of college examinations develops in students a spirit of honor that cannot well be developed by the proctor system.

Title: Should college girls adopt uniform dress?

Thought: Uniform dress for college girls helps do away with snobbishness.

Note: A whole composition, you must remember, is planned on the basis of a thought, and not on the basis of a title. When you are given a title that is to suggest to you a whole composition-thought, the first step is to determine the *subject* of the thought. This subject must accurately represent what you are going to talk about in the whole composition. In the case of the topic sentence *The honor system in the conducting of college examinations develops in students a spirit of honor that cannot well be developed by the proctor system,* the subject accurately represents what you are going to talk about. But in the case of the topic sentence *I approve of the honor system in the conducting of college examinations because it develops,* etc. . . . the subject does not accurately represent what you are going to talk about. You are going to talk about the *honor system,* from your viewpoint, and not about *yourself.* Once you have determined the subject—what you are going to talk about—you are ready to determine the predicate—what you are going to say about the subject.

2. Titles calling for exposition.

Title: How paper is manufactured.

Thought: The process of manufacturing paper is divided into two steps: (1) the treatment of the raw material, including cleaning, dusting, boiling, washing, bleaching, and reducing to pulp; and (2) the converting of the prepared pulp into paper ready for the market, including beating, sizing, coloring, making the sheet, or web, surfacing, and cutting.

Title: How the game of football is played.

Thought: The game of football is played thus: (enumerate).

3. Title calling for description.

Title: A railroad-station in a large city during the rush hours of the day.

Thought: A railroad-station in a large city during the rush hours of the day, presents a scene of hubbub and confusion.

Or, Thought: A railroad-station in a large city during the rush hours of the day, presents the following appearances: (enumerate the chief

appearances you want to describe—the appearance of the main entrance, of the rows of benches in the waiting room, of the ticket office, and so on).

Note: The first of the foregoing statements of the whole composition-thought, indicates the central impression that the description as a whole develops. The second of the foregoing statements enumerates in order the chief details that the description as a whole employs. In descriptive writing, the whole composition-thought may be expressed in undeveloped form in either way.

Note: In writing which has for its chief aim that of clearness, the writer conveys clearly information embodied in the whole composition-thought. In writing that has for its chief aim that of interest, the writer conveys vividly the impression—or feeling—suggested by the whole composition-thought. This matter is discussed in detail on pages 395-396.

Note: The whole composition-thought as stated for purposes of planning the whole composition, will not necessarily appear in the whole composition itself. This first statement of thought, is a formal statement, as clear and explicit as possible, which serves as a guide in the selecting and arranging of details. Not infrequently, it proves too mechanical and rigid for inclusion in the whole composition. In such case, an easier and more literary statement of the thought may be employed in the whole composition. Or, the thought may not be expressed in undeveloped form in any one sentence within the whole composition, but, instead, may be implied in one, or more, sentences.

4. Title calling for narration.

Title: A thrilling experience.

Thought: The rescue of my pony from a burning barn, is my most thrilling experience.

Or, Thought: The rescue of my pony from a burning barn, was made up of the following incidents: (enumerate the various stages of action that begin with the discovery of the fire and culminate in the rescue of the pony).

Note: The first of the foregoing statements of the whole composition-thought, indicates the central impression that the narrative as a whole develops. The second of the foregoing statements enumerates in order the chief incidents that the narrative as a whole employs. In narrative writing, the whole composition-thought may be expressed in undeveloped form in either way.

5. Title calling for writing of various kinds.

Title: Business.

Thought to be developed by argumentation: A six-hour day for factory workers, should be established by law.

Thought to be developed by exposition: The chief functions of a bank are as follows: (enumerate the chief functions).

Thought to be developed by description: The outer office of the business concern of today, presents the following appearances: (enumerate the chief appearances).

Or, Thought to be developed by description: The outer office of the business concern of today, presents a scene characterized by neatness and efficiency.

Thought to be developed by narration: My first day as clerk in a large department store, was characterized by the following incidents: (enumerate the chief incidents).

Or, Thought to be developed by narration: My first day as clerk in a large department store, was full of nerve-racking experiences.

EXERCISE

Write a whole composition-thought suggested by each of six of the following titles. In the case of each whole composition-thought, state whether the thought is one that should be developed by argumentation, by exposition, by description, or by narration.

1. The value of intercollegiate athletics.
2. Uses of the tractor on the farm.
3. Why I prefer to live in the country (or in the city).
4. A woman's opportunity on the farm.
5. What music means to me.
6. My first fight.
7. How to build a garage.
8. How to plan a kitchen.
9. The value of military training in a university.
10. The magazine I prefer to read, and my reasons.
11. My first long journey.
12. The view from my window.

Principles applied in attaining unity, coherence, and emphasis, in the whole composition are basically the same as those applied in attaining unity, coherence, and emphasis, in the paragraph. Consider, in this connection, the whole

composition on pages 326-327, and the following paragraph, in each of which the same central thought is developed:

Paragraph-Thought. The immediate demands of adaptation to business (subject) require that a man possess industry, intelligence, acuteness, and reliability (predicate).

Paragraph Developing the Thought. Confining our attention for the present to the immediate demands of adaptation to business, let us see what the most essential of these demands are. *First of all, surely nothing is more essential than industry.* But mere industry is not enough. *In order to tell, labor must be well directed.* But knowledge and industry are not enough. *The business man's mind should not only be well stored, but acute as well. Reliability, too, is quite as important an element of success.* In short, a business man should have the four prime qualities, of industry, intelligence, acuteness, and reliability.

As far as coherence is concerned, the foregoing paragraph is a well-written one. The three main divisions of the paragraph—the beginning, the body, and the conclusion—accomplish the functions they are supposed to accomplish; and sentences within the body are so arranged that the reader is able to proceed with clear understanding from one sentence-thought to the sentence-thought immediately following.

In testing the coherence of the paragraph, let us first examine the functions performed by the main divisions. The *beginning* exercises its proper function of announcing or foreshadowing the paragraph-thought. In fact, it foreshadows the paragraph-thought by giving the subject of the thought. The *body* exercises its proper function of developing the paragraph-thought in such manner that the reader is shown the validness, or truth, of the assertion expressing the thought.

Each of the four italicized sentences in the body brings out a point which develops in part the paragraph-thought: the first of these sentences deals with industry as an immediate demand of adaptation to business; the second, with intelligence; the third, with acuteness; and the fourth, with reliability. The remaining two sentences in the *body,* are connecting sentences. They attain evidence of coherence by linking the developing sentences. The *conclusion*—the last sentence—completes the expressing of the paragraph-thought by summing up forcefully the predicate of the thought.

In testing the coherence of the paragraph, let us next examine the arrangement of the sentences in the body. These sentences are properly arranged (1) in accordance with the order of similarity, and (2) in accordance with the order of emphasis. The two points—intelligence and acuteness—are brought together by reason of similarity in their nature. The other two points—industry and reliability—are placed one at the beginning of the body and the other at the end of the body, for purpose of emphasis. The four developing sentences should properly be arranged in accordance with the order of time, or with the order of space, were one of these orders necessary for coherence. Since the emphatic arrangement of points does not interfere with the coherent arrangement of points, the writer properly takes advantage of the opportunity of attaining emphasis, as well as coherence.

Let us now test the paragraph for unity. Completeness of thought is violated, inasmuch as the paragraph-thought covers a scope too extensive for adequate development in a single paragraph. Singleness of thought, however, is not violated, for the writer properly selects for the development of the central thought four points of great importance—industry, intelligence, acuteness, and reliability—and properly discards a number of other points, more or less related to

the development of the paragraph-thought, which are of less importance than the four points selected. The points the writer selects as most effective in showing the truth of the assertion expressing the paragraph-thought, embody four particulars. The truth of the assertion can also be shown by selecting points embodying examples, comparisons, restatements, or causes and results.

Thus, except that it is so lacking in definiteness of detail as to violate that requirement of unity which we have called completeness of thought, the paragraph is planned in accordance with the principles of coherence and unity:

A. *Coherence.*

I. Functions of the main divisions of the paragraph:

(a) The beginning foreshadows the paragraph-thought.

(b) The body develops the paragraph-thought in detail.

(c) The conclusion completes the expressing[6] of the paragraph-thought by summing up forcefully the predicate of the thought.

II. Arrangement of sentences in the body:

(a) The order of similarity is followed in arranging points 2 and 3.

(b) The order of emphasis is followed in arranging points 1 and 4.

B. *Unity.*

I. The requirement of singleness of thought is fulfilled, since points selected for the development of the paragraph-thought are points of chief importance.

By overcoming the lack of definiteness of detail, we change the paragraph we have been discussing into a whole composition:

[6] See footnote, page 272

WHOLE COMPOSITION

Opening Paragraph

Confining our attention for the present to *the immediate demands of adaptation to business,* let us see what the most essential of these demands are.

First Developing Paragraph

First of all, surely nothing is more essential than industry. (Topic sentence is italicized.) Perhaps it is true that most people are by nature lazy, and work hard only under the impulse of necessity. To be sure, almost any one may be energetic on occasion—this is what athletes call a "spurt"; but sustained application for a long period of time—this is what wears on one's patience, and this is what tells in the race of life. "It's doggedness as does it," is an old saying, as true as it is homely. No one is fit for success in business unless so far under the mastery of his will that he can compel himself to work hard and steadily; indeed, his training is not complete until the effort disappears, and patient labor, whether by body or mind, becomes a habit.

Second Developing Paragraph

But mere industry is not enough. *In order to tell, labor must be well directed; and to that end one must know what he is about.* He must understand his business. He must know people and how to deal with them. He must have a wide knowledge which has no apparent bearing upon his immediate affairs—a knowledge which we commonly call intelligence. A successful business man must be an intelligent man—a man who understands.

Third Developing Paragraph

But knowledge and industry are not enough. *The business man's mind should not only be well stored, but acute as well.* He should be able to see a point, and quickly at that. The turns of business life often require instant perception, prompt decision, rapid action. One on whose mind an idea dawns slowly—one who digests facts as an anaconda does a pig, in a semi-comatose state—such a one will seldom form an opinion before the time for action has passed. He is like the old lady on the underground railroad train in London. Being very stout, she felt obliged to back slowly out of the car at her station. But before she was half-way out the guard came along, and thought she was getting in, so he briskly pushed her into the car, slammed the

door, and away went the train. She went five times around the entire circuit of London, repeating the attempt each time she came to her station, before she was able to get out, finally. Business does n't wait for sleepy people. An acute and ready mind is essential.

Fourth Developing Paragraph

Reliability, too, is quite as important an element of success. Business consists of dealing with men, and no one can long deal successfully with men unless they learn to depend on him. They must be confident that he can do what he attempts. They must feel sure that he will do what he agrees to do. A man who has thus won the confidence of his associates is on the highroad to success. A reputation for reliability is an invaluable asset.[7]

Concluding Paragraph

In short, a business man's resources cannot all be deposited in the bank. They include three separate things—what he has, what he is in himself, and the good opinion of his fellow-men. Without any one of these three a man is handicapped, and he can hardly get the first and the third unless he has in himself *the four prime qualities, of industry, intelligence, acuteness, and reliability.*[8]

The foregoing whole composition was written in accordance with the following plan:

Whole Composition Thought	The immediate demands of adaptation to business require that a man possess industry, intelligence, acuteness, and reliability.— in that

[7] This developing paragraph (and, indeed, any other developing paragraph, and any beginning or concluding paragraph) can readily be expanded into two, or more paragraphs, if it is desired to discuss the paragraph-thought at greater length. In such case, some logical division should be made. In discussing *reliability,* for example, one paragraph might be devoted to a discussion of the principle that *reliability* is an important element of success; and a second paragraph might be devoted to setting forth an example illustrative of the working out of this principle. Such a division of a paragraph into two or more paragraphs does not destroy the identity of the original paragraph as a unit of the whole composition, any more than dividing a dollar into half dollars, or into quarters, destroys the identity of the dollar as a unit of currency. In this same connection, see pages 273-274.

[8] "The Higher Education as a Training for Business," Dr. Harry Pratt Judson; University of Chicago Press.

Developing paragraph thoughts, expressed in the body of the whole composition, and developing, point by point, the assertion of the whole composition-thought

Industry is required
and in that
Intelligence is required
and in that
Acuteness is required
and in that
Reliability is required

Basically the same plan is followed in writing an effective paragraph, the only difference being that *paragraph-thought* is substituted for *whole composition-thought*, and *developing sentence-thoughts* for *developing paragraph-thoughts*. To sum up: a whole composition is planned on the basis of the whole composition-thought in the same manner that a paragraph is planned on the basis of the paragraph-thought; furthermore, the relation that exists between the whole composition and the paragraph-thoughts within the whole composition, is the same relation that exists between the paragraph and the sentence-thoughts within the paragraph.

Again comparing the planning of a paragraph with the planning of a whole composition, examine the whole composition on pages 330-332, and the following paragraph, in each of which the same thought is developed:

THE PLAN

Paragraph Thought

The greatly increased enrolment in colleges and universities warrants the imposition of an adequate tuition fee in the case of students who have funds to meet such a fee.—

Developing Sentence Thoughts

in that

Even though it is highly improbable that the present rate of increase will be maintained for a generation, the certain increases are sufficient to tax the powers of all the higher institutions in existence.

and in that

Emphasis cannot be laid too often upon the fact that the status of the American university professor has undergone, in various respects, a steady deterioration in the past hundred years.

THE PARAGRAPH

The early reports of college and university enrolment indicate that 1920-1921 is to see an even larger number of students than 1919-1920, and that the remarkable increase in attendance which has been going on for the past five or six years is still unchecked. (The beginning foreshadows the paragraph-thought by giving its subject.) Even though it is highly improbable that the present rate of increase will be maintained for a generation, the certain increases are sufficient to tax the powers of all the higher institutions in existence. (The developing sentence is aimed at establishing truth of assertion expressing the paragraph-thought.) Emphasis cannot be laid too often upon the fact that the status of the American university professor has undergone, in various respects, a steady deterioration in the past hundred years. (The developing sentence is aimed at establishing the truth of the paragraph-thought.) The majority of college students are able to pay the full cost of what they receive, and many of them have larger sums for spending money than their teachers have for salaries. What earthly excuse is there for charging a rich man's son half what he ought to pay and then paying a professor half what he ought to get? There is none. (The last three sentences complete the expressing of the thought by summing up its assertion.)

As regards the selection of developing sentence-thoughts, note that the first developing sentence-thought embodies a cause and the second developing sentence-thought a result. The writer elects to show the truth (or what he regards to be the truth) of his assertion, by giving a cause and a result. Did he so elect, he could give particulars, or examples, or comparisons, and so on.[9]

As regards arrangement, the writer orders his developing sentence-thoughts in accordance with the order of similarity. He proceeds from things familiar to the reader, to things relatively unfamiliar to him; from things with which the reader likely will readily agree, to things with which he likely will not readily agree.[10]

[9] Compare pages 306-309.
[10] Compare pages 282-284.

Study the following whole composition, which develops the same thought developed by the paragraph we have just discussed:

THE PLAN

Whole Composition-Thought

The greatly increased enrolment in colleges and universities warrants the imposition of an adequate tuition fee in the case of students who have funds to meet such a fee.—

Developing Paragraph-Thoughts

in that

Even though it is highly improbable that the present rate of increase will be maintained for a generation, the certain increases are sufficient to tax the powers of all the higher institutions in existence—

and in that

Emphasis cannot be laid too often upon the fact that the status of the American university professor has undergone, in various respects, a steady deterioration in the past hundred years.

THE WHOLE COMPOSITION

Opening Paragraph

The early reports of college and university enrolment indicate that 1920-1921 is to see an even larger number of students than 1919-1920, and that the remarkable increase in attendance which has been going on for the past five or six years is still unchecked. Columbia University reports over 16,000 actual candidates for degrees, and probably as many more will receive some sort of instruction from one department or other of the university during the year. The College of the City of New York reports over 15,000; the University of California, over 11,000; New York University, over 9,000; Boston University and the University of Illinois, over 8,000 each; the University of Wisconsin, over 7,000; Northwestern University, over 6,000; and Chicago, Cornell, and Harvard over 5,000 each. In the smaller institutions there is much the same rise in attendance, in several cases an advance of more than 300 per cent over 1917. The Institute for Public Service has issued an interesting bulletin on the increases from 1914 to 1917, and from 1917 to 1920. The 210 colleges and universities covered by this survey had in 1914 a total enrolment of 187,000; in 1920 the total was 294,000. If they increase by the

same number of students annually, they will have, the Institute of Public Service calculates, 471,000 in 1930 and 831,000 in 1950. If they increase by the same percentage annually, they will have 659,000 in 1930 and 1,138,000 in 1950.

First Developing Paragraph

Even though it is highly improbable that the present rate of increase will be maintained for a generation, the certain increases are sufficient to tax the powers of all the higher institutions in existence. (Topic sentence is italicized.) The burden is already great. As every college student in America has ordinarily cost far more than he paid for his education, the effect of the multiplication of students has naturally been a multiplication of annual deficits. Where additional funds were forthcoming from an increase of fees or from gifts, the burden has not been altogether unendurable. But in certain of the state universities, where the rise in attendance has been especially marked, the situation is precarious. Many of the states are in the convulsions of economy which regularly follow wars. Needed buildings cannot be undertaken to house the swarms of students, or to provide them with classrooms, or laboratories. Libraries are suffering. Lecture groups and quiz sections have to be larger than ever before and too large for the best results. The heaviest burden falls, as usual, upon the professor, who with only a slight increase of his salary—in spite of much talk of "drives" in the newspapers—has to do more work than ever before, without even recourse to the sort of assistants who could once be hired to do part of the drudgery of teaching but who now cannot be obtained because there is no money to pay them. Lucky the professor of a State university who has received as much as 15 per cent increase in his salary since 1914, and has to teach only 30 per cent more students than he then taught.

Second Developing Paragraph

Emphasis cannot be laid too often upon the fact that the status of the American university professor has undergone, in various respects, a steady deterioration in the past hundred years. (Topic sentence expresses paragraph-thought.) This is particularly true as regards money payment. In 1876 the salary of a professor at Columbia was fixed at $7,500 and that of a tutor at $2,000; in 1919 the salary of a professor in the same university was fixed at from $6,000 to $8,000 and that of an instructor

at $2,000. At other universities much the same set of facts might be cited. Yet when the new salary schedules for various universities were announced last year the general opinion seemed to be that something handsome had been done for the professors. As a matter of fact, merely a new step had been taken in the exploitation of the American scholar. Ever since the civil war his academic duties have grown heavier. As students have become more numerous in the different departments and tutors or instructors have had to be added, the professors in charge have allowed the per capita payment for the teachers of the department to fall lower and lower. Less and less competent instructors have been added, and when in turn they have become professors by the operation of seniority they have seemed worth less than the full stipend and so have dragged the salary level down.

Concluding Paragraph

The plea that these scholars were making sacrifices for the sake of poor and deserving young men is largely nonsense. The majority of college students are able to pay the full cost of what they receive, and many of them have larger sums for spending money than their teachers have for salaries. What earthly excuse is there for charging a rich man's son half what he ought to pay and then paying a professor half what he ought to get? There is none.[11]

EXERCISE

Expand into a whole composition one of the following paragraphs.

Hand in with your whole composition, an analytical outline; that is, an outline consisting of the topic sentences of the various paragraphs. The analytical outline of the whole composition on pages 326 and 327, is as follows:

ANALYTICAL OUTLINE

Opening paragraph—Confining our attention for the present to *the immediate demands of adaptation to business,* let us see what the most essential of these demands are.

First developing paragraph—First of all, surely nothing is more essential than *industry.*

Second developing paragraph—In order to tell, *labor must be well directed;* and to that end one must know what he is about.

Third developing paragraph—The business man's mind should not only be well stored, but *acute* as well.

[11] Editorial in *The Nation.*

Fourth developing paragraph—*Reliability*, too, is quite as important an element of success.

Concluding paragraph—Without any one of these three a man is handicapped, and he can hardly get the first and the third unless he has in himself the four prime qualities, of *industry, intelligence, acuteness,* and *reliability.*

(The student, in fulfilling any assignment in this chapter, will hand in a written composition or prepare a composition to be given orally in the classroom, as the teacher may direct. If the composition is given orally, its analytical outline should be written on the blackboard.)

1. My reasons for coming to college are, in all probability, no different from the reasons which, each year, cause a very large number of high school graduates to decide upon a college education. I felt that the friendships formed in college would be a source of pleasure and satisfaction to me all the days of my life. I felt, too, that, inasmuch as I had not been able to decide upon my life work, it would be better for me to enter college than to go to work at once without a definite aim in view. And I felt, finally, that a college education would give me a background of information from books and lectures that would prove invaluable to me, in whatever career I might enter into after graduation. In short, I came to college for three reasons: because I wanted to make friends; because I wanted four years in which to decide upon my life work; and because I wanted the fund of information which a college education provides.
2. A student who works his way through college is very likely to succeed in life. Such a student, during the years he is in college, learns how to work hard and consistently for the accomplishment of a definite and worthy purpose. As a result, after he leaves college, he can be depended upon to put his best efforts into whatever task may be assigned to him. In the world of today, there is no place for the idler, for the man who lacks seriousness of purpose, for the man who works with one eye on the clock. Economic, political, and spiritual problems, call for resolute, determined men who are not afraid to work. And the man who has worked his way through college is amply qualified to answer the call. He will succeed.

In summing up methods of attaining unity and coherence in the whole composition, let us follow the same procedure

that we followed in summing up methods of attaining unity and coherence in the paragraph.

I. UNITY

We select the whole composition-thought, and the details employed in developing it, in accordance with the following requirements of unity:

Rule LXVII. ***Completeness of Thought.*** **For the topic sentence, select a whole composition-thought that does not cover too much ground for the proposed length of the whole composition.**

Rule LXVIII. ***Singleness of Thought.*** **For the body and the conclusion, select only such paragraph-thoughts as aid (a) in developing the whole composition-thought, and as aid (b) in developing the whole composition-thought precisely as you, in accordance with your purpose, want to develop the thought.**

Thus, to attain unity in the whole composition, the procedure is basically the same as that followed to attain unity in the paragraph. The three essential steps are:

1. *Limit the scope of the whole composition-thought* (Rule LXVII).
2. *Assemble for consideration details which seem to concern, in one way or another, the whole composition-thought as limited;* and
3. *From among these details more or less relevant, select those details which actually aid in developing the whole composition-thought precisely as you, in accordance with your purpose, want to develop the thought* (Rule LXVIII).

Review, at this point, pages 272-279. What is said in these pages about attaining unity in the paragraph, applies with equal force to attaining unity in the whole composition.

EXERCISE

Write an analytical outline showing how you would develop in a whole composition a thought suggested by one of the titles given below. Keep constantly in mind the principles of unity set forth in Rules 67 and 68, and proceed, step by step, in accordance with the following plan:

1. The subject: Write the subject of the whole composition-thought.
2. The developing paragraph-thoughts:
   (A) Write the various things that occur to you to be said about the subject.
   (B) Group points closely related, at the same time eliminating, for purpose of unity, such points as you deem relatively unimportant.
   (C) Express in a topic sentence the paragraph-thought embodied in each group of points.
3. The opening paragraph-thought: Write the topic sentence of your opening paragraph, announcing or foreshadowing the whole composition-thought.
4. The concluding paragraph-thought: Write the topic sentence of your concluding paragraph, "summing up" the points of the whole composition-predicate.
5. Write the analytical outline.

The foregoing steps are illustrated below:

Title: How to write an effective business letter. (It is assumed that the whole composition is addressed to men and women engaged in business or planning to engage in business.)

1. The subject:
   The writing of an effective business letter.
2. The developing paragraph-thoughts:
   (A) Write the various things that occur to you to be said about the subject:
      (a) *Be courteous.*
      (b) *Emphasize the needs of the person addressed.*
      (c) *Be direct in expression.*
      (d) *Avoid hackneyed expressions.*
      (e) *Be natural in tone.*
      (f) *Write from the standpoint of the customer or prospective customer, not from the standpoint of your firm.*
      (g) *Begin without needless introductory phrases.*

(h) *End without needless closing expressions.*

(i) *Be definite in expression.*

(B) Group points closely related, etc.

(C) Express . . . the thought embodied in each group of points.

(a) *The interests of the customer or prospective customer should be put first* (points a, b, and f).

(b) *The letter should be natural in tone* (points d and e).

(c) *The writer should say simply, and in as few words as possible, what he has to say* (points c, g, and h).

(d) *The letter should be expressed in words that are explicit, not general* (point i).

3. The opening paragraph-thought:

Because business men communicate with customers and prospective customers by letter, a great deal more often than by word of mouth, the writing of an effective business letter is a matter of extreme importance.

4. The concluding paragraph-thought:

In our business letters, then, as in our daily conversation, we should put first the interests of the person addressed; and we should express ourselves naturally, in words that are direct and explicit.

THE ANALYTICAL OUTLINE

Opening paragraph-thought—3 above.

First, second, third, and fourth developing paragraph-thoughts—a, b, c, and d above.

Concluding paragraph-thought—4 above.

(Note: The thought of any one developing paragraph may, if necessary, be divided into two or more smaller units. See discussion on page 273.)

II. COHERENCE

Rule LXIX. *Coherence.* **Arrange paragraph-thoughts within the whole composition in such order that each paragraph-thought grows out of that which precedes and leads up to that which follows.**

In the case of the paragraph, you will remember, we began our discussion of coherence with a statement of the general principle that each sentence-thought should grow out of that which precedes and lead up to that which follows. This same general principle applies to paragraph-thoughts within the whole composition. In the whole composition, as in the paragraph, coherence is violated if points are so arranged that any one point is prerequisite to an understanding of any point that precedes it. We, therefore, condemn as incoherent the following arrangement of points in a whole composition explaining the game of football to a reader who knows nothing about the game:

1. The duties of the quarter back.
2. The duties of the referee.
3. The duties of the full back, and of the two half backs.
4. The length of time of periods of play.
5. The object of the game.
6. The dimensions of the football-field.
7. The duties of the players in the line.
8. The number of men on a team.
9. The duties of the umpire.

The foregoing arrangement is incoherent because the reader cannot take up with understanding points 1, 2, and 3 until points 5, 6, and 8 have been explained to him. The following arrangement of the same points is coherent:

A. Preliminary matters:

1. The dimensions of the football-field.
2. The number of men on a team.
3. The object of the game.
4. The length of time of periods of play.

B. Duties of the players:

1. The duties of the quarter back.

2. The duties of the full back, and of the two half backs.
3. The duties of the players in the line.

C. Duties of the officials:

1. The duties of the referee.
2. The duties of the umpire.

Where do I begin? Where do I end? In what order do I arrange the points coming between the beginning and the end? In planning the whole composition, as in planning the paragraph, these are the questions you must ask, and answer, if you are to succeed in so arranging the various points as to enable the reader to begin reading with clear understanding and to proceed with clear understanding from each stage in the unfolding of the one central thought to the next succeeding stage, up to the end.

I. *Where do I begin? Where do I end?*

In the whole composition, as in the paragraph, the *beginning* announces or foreshadows the central thought; the *body* develops this thought in such a way as to establish the validness, or truth, of the assertion expressing the thought; and the *conclusion* completes the development of the central thought by restating, or iterating, the thought in as forceful and in as striking a manner as possible.[12]

The beginning of the whole composition, like the beginning of the paragraph, should, if necessary, fulfil the function of giving the reader an adequate understanding of the meaning of the subject. Note in the whole composition on pages 330-332, that in the beginning, considerable space is devoted to

[12] In some whole compositions, the conclusion completes the development by bringing out the most significant detail employed in developing the thought. (See footnote, pages 300-301.) If the beginning does not express the whole composition-thought in its entirety, the conclusion ordinarily *completes the expression* of this thought by giving its predicate, and cannot be said to *aid in developing* the thought. Study carefully the whole composition on pages 371-372.

giving the reader an adequate understanding of the meaning of the whole composition-subject. The writer assumes that because the average reader knows definitely so little about the subject—*The greatly increased enrolment in colleges and universities*—a fairly full explanation is necessary before the reader can take up with understanding a discussion of the subject.

Note that each of the following beginnings not only foreshadows the whole composition-thought, but also conveys a very definite understanding of the meaning of the subject, as the writer interprets the meaning:

Subject: Ornate Art

The extreme opposite to this pure art is what may be called ornate art. This species of art aims also at giving a delineation of the typical idea in its perfection and fulness, but it aims at so doing in a manner most different. It wishes to surround the type with the greatest number of circumstances which it will bear. It works not by choice and selection, but by accumulation and aggregation. The idea is not, as in the pure style, presented with the least clothing which it will endure, but with the richest and most involved clothing that it will admit.[12]

Subject: Idlers

Just now, when every one is bound, under pain of a decree in absence convicting them of *lèse*-respectability, to enter on some lucrative profession, and labour therein with something not far short of enthusiasm, a cry from the opposite party who are content when they have enough, and like to look on and enjoy in the meanwhile, savours a little of bravado and gasconade. And yet this should not be. Idleness so called, which does not consist in doing nothing, but in doing a great deal not recognized in the dogmatic formularies of the ruling class, has as good a right to state its position as industry itself. It is admitted that the presence of people who refuse to enter in the great handicap race for sixpenny pieces, is at once an insult and a disenchantment for those who do. A fine fellow (as we see so many) takes his determination, votes for the sixpences, and in the emphatic Americanism, "goes for" them. And while such an one is ploughing distressfully up the road, it is not hard to understand his resentment, when he perceives cool persons in the

[12] From "Wordsworth, Tennyson, and Browning"; Walter Bagehot.

meadows by the wayside, lying with a handkerchief over their ears and a glass at their elbow. Alexander is touched in a very delicate place by the disregard of Diogenes. Where was the glory of having taken Rome for these tumultuous barbarians, who poured into the senate house, and found the Fathers sitting silent and unmoved by their success? It is a sore thing to have laboured along and scaled the arduous hill-tops, and when all is done, find humanity indifferent to your achievement. Hence physicists condemn the unphysical; financiers have only a superficial toleration for those who know little of stocks; literary persons despise the unlettered; and people of all pursuits combine to disparage those who have none.[14]

In both the whole composition and the paragraph, the central thought should be announced or foreshadowed in as interesting a way as possible. Sometimes, in the whole composition, a paragraph of considerable length can advantageously be devoted to winning the reader's interest in the central thought. For example:

BEGINNING PARAGRAPH

The picture has always reached more people than the printed page. That is truer than ever in these days of the camera and the movie. The happening of this morning is illustrated in the newspaper and thrown on the screen the same day. The history of the world is concurrently told in pictorial language clear to all, which he who runs may read. Pictures have always formed the most direct and understandable record of the doings of mankind, from the prehistoric days of the cavemen to the present time. There is one difference, however: many of the pictures which we are printing now will die with the perishable paper on which they are published. But from other days, when conditions of paper-making were different, there have come down to us not only painted canvases, but printed pictures of all kinds—"prints," as we call them. These give us invaluable records of the manners and ideas of those who went before us. In these, we see how our ancestors lived, and we live again with them.[15]

The whole composition-thought announced by the foregoing opening paragraph is, *Printed pictures give us invaluable records of the manners and ideas of those who went before us.* This thought is introduced in such a way as to cause the reader to recognize its importance in the general scheme of

[14] "An Apology for Idlers"; Stevenson.

[15] "American Life in American Art"; Frank Weitenkampf, *The Century Magazine.*

things, and as to cause him to associate it with his every-day experience.

Note, in each of the following beginning paragraphs, the method employed in increasing the reader's interest in the whole composition-subject:

Subject: The Humour of the Public

They often tell me that So-and-so has no sense of humour. Lack of this sense is everywhere held to be a horrid disgrace, nullifying any number of delightful qualities. Perhaps the most effective means of disparaging an enemy is to lay stress on his integrity, his erudition, his amiability, his courage, the fineness of his head, the grace of his figure, his strength of purpose, which has overleaped all obstacles, his goodness to his parents, the kind word that he has for every one, his musical voice, his freedom from aught that in human nature is base; and then to say what a pity it is that he has no sense of humour. The more highly you extol any one, the more eagerly will your audience accept anything you have to say against him. Perfection is unloved in this imperfect world, but for imperfection comes instant sympathy. Any excuse is good enough for exalting the bad or stupid brother of us, but any stick is a valued weapon against him who has the effrontery to have been by Heaven better graced than we. And what could match for deadliness the imputation of being without sense of humour? To convict a man of that lack is to strike him with one blow to a level with the beasts of the field—to kick him, once and for all, outside the human pale. What is it that mainly distinguishes us from the brute creation? That we walk erect? Some brutes are bipeds. That we do not slay one another? We do. That we build houses? So do they. That we remember and reason? So, again, do they. That we converse? They are chatterboxes, whose lingo we are not sharp enough to master. On no possible point of superiority can we preen ourselves save this: that we can laugh, and that they, with one notable exception, cannot. They (so, at least, we assert) have no sense of humour. We have. Away with any one of us who has n't! [16]

Subject: Recreation

In all places of the civilized world, and in all classes of the civilized community, the struggle for existence is now more keen than ever it has been during the history of our race. Everywhere men, and women, and children are living at a pressure positively frightful to contemplate.

[16] "The Humour of the Public," from "Yet Again"; Max Beerbohm.

Amid the swarming bustle of our smoke-smothered towns, surrounded by their ozone of smoke-smothered trees, amid the whirling roar of machinery, the scorching blast of furnaces, and in the tallow-lighted blackness of our mines—everywhere, over all the length and breadth of this teeming land, men, and women, and children, in no metaphor, but in cruel truth, are struggling for life. Even our smiling landscapes support as the sons of their toil a new generation, to whom the freedom of gladness is a tradition of the past, and on whose brows is stamped, not only the print of honest work, but a new and sadding mark—the brand of sickening care. Or if we look to our universities and schools, to our professional men and men of business, we see this same fierce battle rage—ruined health and shattered hopes, tearful lives and early deaths being everywhere the bitter lot of millions who toil, and strive, and love, and bleed their young hearts' blood in sorrow. In such a world, and at such a time, when more truly than ever it may be said that the whole creation groans in pain and travail, I do not know that for the purposes of health and happiness there is any subject which it is more desirable that persons of all classes should undertand than the philosophical theory and the rational practice of recreation. For recreation is the great relief from the pressure of life—the breathing space in the daily struggle for existence, without which no one of the combatants could long survive; and therefore it becomes of the first importance that the science and philosophy of such relief should be generally known. No doubt it is true that people will always be compelled to take recreation and to profit by its use, whether or not they are acquainted with its science and its philosophy; but there can be equally little doubt that here, as elsewhere, an intelligent understanding of abstract principles as well as of practical applications will insure more use and less abuse of the thing which is thus intelligently understood.[17]

Except in writing of a formal nature, it is not advisable, at the beginning, to sum up in a formal and stilted manner that lays bare the framework of the whole composition, the points of the whole composition-thought. Very likely you will diminish, rather than increase, whatever interest your reader may have in your subject, if, at the beginning, you sum up what you are going to say about the subject, in the following mechanical manner:

[17] "The Science and Philosophy of Recreation," from the *Popular Science Monthly;* George John Romanes.

I shall show: (1) that the knowledge of Americans is high as compared with that of the whole masses of the people of most European countries; (2) that their knowledge, however, is inadequate in its relation to the functions which the theory of American government lays upon them; and (3) that the functions which the theory of American government lays upon them are numerous.

Such mechanical enumeration of what is to be said about the subject of the whole composition, is suited only to formal writing, like exposition in a scientific or business report, or like argumentation that sets forth one side of a question in debate. In other words, this practice of mechanical enumeration is suited only to writing in which the writer makes it his concern to inform the reader by presenting facts clearly, and in which he concerns himself little, if at all, in interesting the reader by presenting facts attractively.

The beginning, then, should, if necessary, include such explanation as will give the reader an adequate understanding of the meaning of the subject. This matter aside, the writer may in general pursue one of two courses: (1) he may foreshadow the whole composition-thought by giving its subject; or (2) he may announce the whole composition-thought in its entirety by giving both subject and predicate. (Compare pages 299-305.)

The first course is pursued by Macaulay in his *History of England,* which begins as follows:

I propose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living.

The first course likewise is pursued by Huxley in beginning his essay "On the Educational Value of the Natural Sciences," as follows:

The subject to which I have to beg your attention during the ensuing hour is "The Relation of Physiological Science to Other Branches of Knowledge." . . .

Regarding physiological science, then, in its widest sense—as the

equivalent of *biology*—the science of individual life—we have to consider in succession:

1. Its position and scope as a branch of knowledge.
2. Its value as a means of mental discipline.
3. Its worth as practical information.

And lastly,

4. At what period it may best be made a branch of education.

The second course is followed in the beginning paragraph by Frank Weitenkampf on page 340. The whole composition-thought is announced in its entirety in the beginning paragraph:

These ("prints") give us invaluable records of the manners and ideas of those who went before us.

The first course is in accordance with the inductive order; the second, in accordance with the deductive order. In following the inductive order, we give first the particulars, examples, or comparisons, and so on; and withhold until later the general truth they establish—that is, we withhold until the end or until near the end of the composition the assertion, or predicate, of the whole composition-thought. (Compare page 303.)

The chief virtue of the inductive order is that it creates suspense and in so doing stimulates interest. This it does by withholding from the reader at the outset precisely what truth the writer is going to assert about the subject.

The chief virtue of the deductive order is that it makes for clearness. This the deductive order does by letting the reader know at the outset precisely what the writer is going to say about the subject, thus enabling the reader to follow easily and certainly the discussion. The reader, therefore, in the deductive order, continues beyond the beginning, not for the purpose of learning what the writer has to assert about the subject, but for that of discovering the facts upon which the writer's assertion (made at the beginning) is based.

Huxley, in his lecture "On a Piece of Chalk," follows the

inductive order, beginning by talking about a piece of chalk and ending by acquainting the reader with certain fundamental principles underlying a theory of evolution. Lamb, in his essay on "Poor Relations," follows the deductive order, starting with an assertion about the subject, and continuing with examples aimed at establishing this assertion. The essay begins:

A Poor Relation—is the most irrelevant thing in nature,—a piece of impertinent correspondency,—an odious approximation,—a haunting conscience,—a preposterous shadow, lengthening in the noontime of your prosperity,—an unwelcome remembrancer,—a perpetually recurring mortification,—a drain on your purse,—a more intolerable dun upon your pride,—a drawback upon success,—a rebuke to your rising,—a stain in your blood,—a blot on your scutcheon,—a rent in your garment,—a death's head at your banquet,—Agathocles' pot,—a Mordecai in your gate,—a Lazarus at your door,—a lion in your path,—a frog in your chamber,—a fly in your ointment,—a mote in your eye,—a triumph to your enemy, an apology to your friends,—the one thing not needful,—the hail in harvest,—the ounce of sour in a pound of sweet.

Whether we follow the inductive or the deductive order, we should seek for means of making the subject as interesting as possible to the reader. We can win interest by stating, at the beginning, a principle of importance:

All work, even cotton-spinning, is noble; work is alone noble: be that here said and asserted once more. And in like manner too, all dignity is painful; a life of ease is not for any man, nor for any god. The life of all gods figures itself to us as a Sublime sadness,—earnestness of Infinite Battle against Infinite Labor. Our highest religion is named the "Worship of Sorrow." For the son of man there is no noble crown, well worn or even ill worn, but is a crown of thorns!—These things, in spoken words, or still better, in felt instincts alive in every heart, were once well known.—CARLYLE.

Or, we can win interest by presenting for the consideration of the reader a vital problem, as is done in the opening paragraphs by Samuel Spring on pages 348-349.

Or, we can win interest by giving an interesting bit of conversation:

Cooper was in a confidential mood.

"Is n't it true," he said, "that once in so often every one of us feels impelled to go out and assassinate a college professor?"

"Why should n't one?" said Harding. "No one would miss a professor except, possibly, his wife and the children."—SIMEON STRUNSKY.

Or, we can win interest by giving a striking particular, or by telling briefly a "story," and so on.

The nature of the subject-matter and the purpose of the writer, must always be taken into consideration in planning a beginning that will interest and inform the reader, and at the same time lead him easily and naturally to the point brought out in succeeding paragraphs. The beginning of every composition is, therefore, a separate problem. An excellent plan, in organizing the whole composition, from beginning to end, is to present ideas in that order in which they occurred to you when you acquired your information about the subject. Think back to your own experience; and fix firmly in your mind the order in which you built up, idea by idea, your understanding of the subject. Then lead the reader, step by step, along the same path that you yourself have already followed, proceeding from the simple to the relatively complex, from ideas which are grasped with ease to ideas comprehended with difficulty, from the familiar to the unfamiliar, from the known to the unknown.

The conclusion, as well as the beginning, should be interesting; and, particularly, should the conclusion be forceful. Except in writing that is formal in type, it is not advisable to restate, or iterate, the whole composition-thought by enumerating the points under headings (1), (2), (3), and so on. Instead, in sentences that drive home our points in an interesting and forceful way, we should give the gist, or essence, of what has been said. Our points should not be marshalled under headings nor should they be expressed in terms already used. The conclusion should embody the force of the central thought developed in previous paragraphs; it should reduce

this central thought to its most forceful and impressive form, and then, for a final moment, focusing upon it the reader's attention, leave the reader with the one central thought deeply impressed upon his mind.

Ask yourself always, What is the essence of the central thought that I have developed in previous paragraphs? How can I impress this thought, in its essence, as deeply as possible upon the mind of the reader as I conclude my composition? These are the two questions that should be asked, and answered, in determining what you are going to say in the concluding paragraph, and how you are going to say it.

Examine the conclusions on page 348, and on page 349, to discover how, effectively, to drive home at the end, the central thought of a whole composition.

Examine carefully the following beginning, and the following concluding, paragraphs:

Beginning paragraph: On the mutual understanding of each other by Britons and Americans the future happiness of nations depends more than upon any other world cause.

Concluding paragraph: We (Britons and Americans) shall not fail—neither ourselves, nor each other. Our comradeship will endure.—JOHN GALSWORTHY; "American and Briton," in "Another Sheaf."

Beginning paragraph: The language of literature is the language of all the world. It is necessary to divest ourselves at once of the notion of diversified vocal and grammatical speech which constitutes the various tongues of the earth, and conceals the identity of image and logic in the minds of all men. Words are intermediary between thought and things. We express ourselves really not through words, which are only signs, but through what they signify—through things. Literature is the expression of life. The question, then, is —what things has literature found most effectual to express life, and has therefore habitually preferred? and what tradition in consequence of this habit of preference has been built up in all literatures, and obtained currency and authority in this province of the wider realm of all art? It is an interesting question, and fundamental for any one who desires to appreciate literature understand-

ingly. Perhaps you will permit me to approach it somewhat indirectly.

Concluding paragraph: To sum up—the language of literature is experience; the language of race-literature is race-experience, or history, the human use that the race has made of the world. The law appears to be that history in this sense is slowly transformed by a refining and spiritualizing process into an imaginative world, such as the world of mythology, chivalry, or the Scriptures, and that this world in turn becomes emblematic and fades away into an expression of abstract truth. The crude beginning of the process is seen in our historical fiction; the height of it in Arthur or in Odin; the end of it in the symbolic or allegoric interpretation of even so human a book as Virgil's *Æneid*. Human desire for the best enters into this process with such force that the record of the past slowly changes into the prophecy of the future, and out of the passing away of what was is built the dream of what shall be; so arises in race-life the creed of what man wishes to believe and the dream of the life he desires to live; this human desire for belief and for life is, in the final analysis, the principle of selection whose operation has been sketched, and on its validity rests the validity and truth of all literature.—GEORGE WOODBERRY; "Man and the Race," in "The Torch."

Concluding paragraph: I have been obliged to fetch a very wide circuit, but at last I have got what I went to seek. I have got a rough, but, I hope, clear notion of these three forces, the Germanic genius, the Celtic genius, the Norman genius. The Germanic genius has steadiness as its main basis, with commonness and humdrum for its defect, fidelity to nature for its excellence. The Celtic genius, sentiment as its main basis, with love of beauty, charm, and spirituality for its excellence, ineffectualness and self-will for its defect. The Norman genius, talent for affairs as its main basis, with strenuousness and clear rapidity for its excellence, hardness and insolence for its defect.—MATTHEW ARNOLD; "On the Study of Celtic Literature."

Beginning paragraphs: The right of free men to rule themselves by the ballot seems celestial in its sanction. All Americans boast of enjoying it. Orators passionately play the gamut of human emotions in praise of it until they reach the final note of ennui. On the Fourth of July, we celebrate it proudly as our heritage and our portion in life. Indeed, most of us would die to maintain the right to representation in government.

And yet on the rainy election morning, when "the fate of the nation hangs in the balance," from a fourth to a half of us invariably do not vote. We either oversleep, and thus are too rushed to catch our train, or procrastinate until the afternoon and then completely forget about voting. Some of us even fail to remember that there was any election at all! And many are so indifferent that they fail to place their names on the election lists by registering. Concluding paragraph: So we are rapidly approaching the time when we must bring voting into line with all the other functions and duties of government, and thus, rigorously and with grim determination, set out to decrease the cost of government. Government can only be made both beneficent and inexpensive when we strangle our political bandits and bosses and establish genuine free government. To do that we must have the ballot box represent the will of the majority no matter how uninteresting the problem may be. The voter may lag on the way to the polls like the schoolboy; he may creep with snail-like pace. But when we force him to the polls instead of letting him turn into other paths, voting, like education, will have a firm basis founded upon the realities of human nature.—SAMUEL SPRING; "The Voter Who Will Not Vote," *Harper's Magazine.*

In accordance with our discussion, the functions of the three main divisions of the whole composition are as follows:

The Beginning. The beginning should (a) announce or foreshadow the whole composition-thought. If necessary, it should also (b) give the reader an adequate understanding of the meaning of the whole composition-subject; and (c) increase interest in the whole composition-thought, by causing the reader to recognize the importance of its bearing upon things in which he naturally is interested.

The Body. The developing paragraphs,—paragraphs in the body of the whole composition,—should develop, point by point, the points embodied in the predicate, or assertion, of the whole composition-thought. Their function is to show the reader the validness, or truth, of the assertion, and also, in the case of argumentative writing, to change the reader's opinion as to the truth of the assertion.

The Conclusion. The conclusion should convey the force of the whole composition-thought as a whole, by expressing the thought in its most striking and impressive aspect.

EXERCISE

A. Taking as your whole composition-thought one of the thoughts expressed below, write an opening paragraph that (a) announces or foreshadows the whole composition-thought; that (b), if necessary, defines or explains the thought; and that (c) increases interest in the thought by causing the reader to recognize the importance of its bearing upon things in which he naturally is interested.

1. The honor system in the conducting of college examinations develops in students a spirit of honor that cannot well be developed by the proctor system.
2. Uniform dress for college girls helps do away with snobbishness.
3. The game of football helps to develop a spirit of coöperation among students.

B. Taking as your whole composition-thought one of the thoughts expressed above, write a concluding paragraph that will drive home in an interesting and in a forceful way, the gist, or essence, of what you assume to have been said in the preceding paragraphs of the whole composition.

II. *In what order do I arrange the points coming between the beginning and the end?*

For arranging *coherently* paragraphs in the body of the whole composition, the same orders can be followed that are followed in arranging coherently sentences in the body of the paragraph:

1. The Chronological, or Time, Order.
2. The Space Order.
3. The Order of Similarity:
   (a) group things which are similar in nature;
   (b) proceed from things which are familiar, to things which are unfamiliar.

For arranging *emphatically* paragraphs in the body of the

whole composition, the same order can be followed that is followed in arranging emphatically sentences in the body of the paragraph:

I. *The Order of Importance.*

The beginning, devoted to the announcing or foreshadowing and, if necessary, to the defining, of the whole composition-thought, need not be a separate paragraph; but may consist of a sentence, or of several sentences, placed in the first developing paragraph. The conclusion, devoted to conveying the force of the whole composition-thought, likewise need not be a separate paragraph; but may consist of a sentence, or of several sentences, placed in the last developing paragraph. The beginning and the conclusion can often best be formulated after the body of the whole composition has been planned, for they but lead up to, and sum up, what is said in the developing paragraphs. But the whole composition cannot well be written effectively unless the body is divided —unless the points of the developing paragraphs are selected and arranged—in accordance with a careful and logical plan.

In arranging paragraph-thoughts in the body of the whole composition, our primary aim is coherence; our secondary aim is emphasis. Paragraph-thoughts are first arranged coherently; they are then arranged emphatically, provided that emphasis in arrangement does not destroy coherence in arrangement.

In attaining coherence in the arrangement of paragraph-thoughts in the body of the whole composition, begin by determining whether the whole composition is to consist of (1) descriptive writing, or (2) narrative writing, or (3) writing of fact (expository), or (4) writing of opinion (expository or argumentative).

If the whole composition is to be descriptive, its details probably will be arranged in accordance with the order of space, or in accordance with the order of time. The order of

space is followed in "pure" description; the order of time, in narrative description. Assume that we are to develop in a descriptive whole composition the thought, *A railroad-station during the rush hours of the day presents a scene of hubbub and confusion.* The psychology of perception has shown that usually one first gets a general impression of a thing and afterwards discriminates the particulars responsible for the general impression. This order of perception is one which the reader is accustomed to follow and therefore one which he can follow most readily and naturally. Therefore, following the order of space, we shall give first our general impression of the railroad-station as a whole and, then, in order of their prominence, or nearness, in space, the objects which have contributed to the general effect. We shall give the general impressions of noise, and bustle, and confusion; then the three or four more striking objects responsible for the general impression; and, last, the less prominent objects, grouped in accordance with their nearness to one another in space. The details of our descriptive whole composition, in brief, will be arranged in that order in which the objects probably were observed by us.

Following the order of time, in a descriptive whole composition developing the same thought we have just discussed, we shall arrange our details in narrative, or "story," form, proceeding, in a time sequence, from one incident, or stage of the action, to a second incident, and so on to the end, describing as we proceed the detail or details of the picture involved in each incident.[18]

If the whole composition is to be narrative, we shall arrange its details, as far as coherence is concerned, in accordance with the order of time.[19]

[18] The coherent arrangement of descriptive details is dealt with in Chapter 18 under *Description.*

[19] The coherent arrangement of narrative details is dealt with in Chapter 18 under *Narration.*

We come now to a consideration of methods to be employed in arranging coherently details in the body of a whole composition that consists of: (1) writing of fact, or (2) writing of opinion. Writing of fact, is writing that involves only the setting forth of facts for the information of the reader. Writing of opinion, is writing that involves both the setting forth of facts and the expressing of an opinion resulting from reasoning about the facts. The following whole composition-thoughts should be developed by writing of fact:

The process of manufacturing paper is divided into two steps: (enumerate).
The game of football is played thus: (enumerate).
A small garage can be built thus: (enumerate).

The following whole composition-thoughts should be developed by writing of opinion:

The process of manufacturing paper entails costs that could be reduced considerably by the introduction of modern methods of factory accounting.
The game of football helps to develop a spirit of coöperation among students.
The building of temporary wooden garages in residential districts, should be prohibited by law.

The line that divides writing of fact from writing of opinion, cannot always be sharply drawn. In most cases, however, the line can be drawn sharply enough to assist us in arranging the details in the body of the whole composition.

If our whole composition is *writing of fact,* we shall be able often (although not always) to arrange its details in accordance with the order of time. For example, in the whole composition developing the thought—*The process of manufacturing paper is divided . . .*—we might well start with the first step in the process of making paper (perhaps with the selection of the wood or rags) and proceed in accordance with the occurrence in time of the different steps, from one step to another, to the end. Similarly, in the whole composition

developing the thought—*A small garage can be built . . .*—we might well arrange our details in accordance with the order of time. In developing a whole composition-thought like *The game of football is played . . .*, we shall encounter some difficulty in following throughout the order of time. The order of similarity, however, will readily occur to us, and we shall group things similar in nature, under three main headings:

I. Preliminary Matters.
II. Duties of the Players.
III. Duties of the Officials.[20]

Writing of opinion aims to make clear to the reader not only certain facts, but to make clear to him also an opinion resulting from reasoning about these facts. Its details, therefore, are arranged not on the basis of external considerations, but on the basis of internal considerations; they are arranged not in accordance with the relation of things in space or with the relation of things in time, but in accordance with the relation of things as these things are by the process of reasoning—i.e., *logically*—related one to another. The human mind, in following the process of reasoning, associates things, as we have seen,[21] in accordance with the order of similarity. This order prescribes that, things being grouped which are similar in nature, we proceed from the familiar to the unfamiliar; from the thing the reader readily accepts as true to the thing he does not readily accept as true; from the known to the unknown. In writing of opinion, then, we begin with the detail with which our reader is most familiar, with the thing which he can most readily understand, and we proceed to the detail most closely related by similarity in nature to this first detail; and so on, to the end. Our details may be arranged in accordance with the order of space or in accord

[20] Compare pages 337-338.
[21] See page 307.

ance with the order of time; but, if so, they must be arranged also in accordance with the order of similarity.[22]

It must not be supposed that the foregoing suggestions are in the nature of rules, to be followed inflexibly. Often, a combination of orders will be employed; and, not infrequently, when only one order is employed, it will be modified to meet particular requirements. In the following paragraphs, note that, in accordance with the order of space, the author gives first the general appearance of the gondola; and, in accordance with the order of similarity, compares the unfamiliar thing—*the gondola*—with familiar things—*a serpent, a canoe,* and *a crescent.*

The Venetian gondola is as free and graceful, in its gliding movement, as a serpent. It is twenty or thirty feet long, and is narrow and deep, like a canoe; its sharp bow and stern sweep upward from the water like the horns of a crescent, with the abruptness of the curve slightly modified.

The bow is ornamented with a steel comb with a battle-axe attachment, which threatens to cut passing boats in two occasionally, but never does. The gondola is painted black because in the zenith of Venetian magnificence the gondolas became too gorgeous altogether, and the Senate decreed that all such display must cease, and a solemn, unembellished black be substituted. If the truth were known, it would doubtless appear that rich plebeians grew too prominent in their affectation of patrician show on the Grand Canal, and required a wholesome snubbing. Reverence for the hallowed Past and its traditions keeps the dismal fashion in force now that the compulsion exists no longer. So let it remain. It is the colour of mourning. Venice mourns.

The stem of the boat is decked over and the gondolier stands there. He uses a single oar—a long blade, of course, for he stands nearly erect. A wooden peg, a foot and a half high, with two slight crooks or curves in one side of it, and one in the other, projects above the starboard gunwale. Against that peg the gondolier takes a purchase with his oar, changing it at intervals to the other side of the peg, or dropping it into another of the crooks, as the steering of the craft may demand—and how in the world he can back and fill, shoot straight ahead, or flirt

[22] Study carefully the effective development of the whole composition-thought in accordance with the order of similarity, as such development is employed in the paragraphs on pages 382-384.

suddenly around a corner, and make the oar stay in those insignificant notches, is a problem to me, and a never diminishing matter of interest. —MARK TWAIN.

Study carefully the plan followed in organizing coherently the passages on pages 371-374. In the following paragraphs, note that the writer proceeds, in accordance with the order of similarity, from things which the reader readily understands and readily accepts as true, to things which he less readily understands and less readily accepts as true:

Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game at chess. Don't you think that we should all consider it to be a primary duty to learn at least the names and moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of check? Do you not think that we should look with a disapprobation amounting to scorn, upon the father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight?

Yet it is a very plain and elementary truth, that the life, the fortune, and the happiness of every one of us, and, more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chessboard is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature. The player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated—without haste, but without remorse. . . .

Well, what I mean by Education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of Nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws. For me, education means neither more nor less than this. Anything which professes to call itself education must be tried by this

standard, and if it fails to stand the test, I will not call it education, whatever may be the force of authority, or numbers, upon the other side.[23]

Methods employed in arranging coherently points in the predicate of the whole composition.

EXAMPLES

Correct Arrangement:—

Title: *Why I prefer life on a farm to life in a city.*

Thought; writing of opinion: *Life on a farm is preferred by me to life in a city for the three following reasons:* (1) *it is life out-of-doors;* (2) *it is life that permits of freedom of action;* (3) *it is life that brings one into contact with friendly people.*

[Point (3) follows points (1) and (2), because point (3)—the friendly nature of people in the country—will be more readily comprehended by the reader if he first comprehends points (1) and (2)—the sort of life these people lead. Point (3), in fact, embodies a result which the reader cannot fully comprehend until he comprehends its cause, embodied in points (1) and (2). Point (2) follows point (1) because, of the two points, the reader is more familiar with point (1). Thus, the order followed in arranging the points is the order of similarity.

In writing the whole composition, we may subdivide one or more of the foregoing three points, if the length of the whole composition, and the nature of our discussion require. Thus, point (1) can be dealt with under two subdivisions:

(a) Outdoor life on a farm is healthful.

(b) Outdoor life on a farm is inspiring.

If necessary, subdivision (a) or (b), or both, can themselves be subdivided.]

Incorrect Arrangement:—

Title: *Immediate independence of the Filipinos.*

Thought; writing of opinion: *Immediate independence should not be granted the Filipinos because:* (1) *since the occupation of the Philippine Islands by the United States, the Filipinos have not shown themselves capable of self-government;* (2) *if the United States withdrew her protection, the Philippines would be torn by civil strife or else taken over by some nation;* (3) *the Philippine armed forces are not large enough or sufficiently well disciplined to maintain domestic and foreign peace;* (4) *the Filipinos are*

[23] "A Liberal Education." Huxley. The author's aim, in the foregoing paragraphs, is to impress upon his readers the importance of acquiring education.

incapable of self-government by reason of the fact that for several centuries they were completely dominated by Spain.

[The arrangement is incoherent because point (3)—dealing with the size and discipline of the Philippine army—concerns information that the reader should be acquainted with before he takes up point (2); and because, similarly, point (4)—dealing with the lack of experience of the Filipinos in self-government—concerns information the reader should be acquainted with before he takes up point (1). Following the order of similarity, the points should be grouped as follows: (4), (1), (3), (2)].

Correct Arrangement (Space Order):—

Title: *The main reading room of a college library in the evening.*

Thought; descriptive writing: *The main reading room of a college library in the evening is characterized by the following appearances:* (1) *general impression, that of quiet interrupted by occasional whispers;* (2) *more prominent details—namely, the hundreds of books in stacks along the walls, the warm glow of light thrown down from large chandeliers, the long aisles of tables at which many students are seated;* (3) *less prominent details, grouped in accordance with nearness in space—in one group details concerning the attitude and appearance of the students seated at the tables, in a second group details concerning the nature and appearance of the books in stacks along the walls, and so on.*

Correct Arrangement (Time Order):—

Title: *My first fight.*

Thought; narrative writing: *My first fight was made up of the following incidents:* (1) *on my first day in high school, the school bully was pointed out to me;* (2) *a week later, I saw him cuff a boy smaller than he;* (3) *the following week, the bully, passing me on the sidewalk, shoved me off into the street;* (4) *that night, I determined to conquer my fear and to fight the bully;* (5) *the next afternoon I met the bully on the school grounds;* (6) *the first stage of the fight—I am nervous;* (7) *the second stage of the fight—apparently being defeated by the bully, I find my nervousness giving way to blind anger;* (8) *final stage of the fight—the fight is stopped by one of the teachers;* (9) *result of the fight.*

(The foregoing narrative may be divided into three main divisions: I. Events leading up to the fight; II. The fight; III. The result of the fight.)

Methods employed in determining whether or not the points in the predicate of the whole composition-thought constitute a logical division of the thought.

Three cardinal rules govern logical division of the whole composition-thought:

1. No division or subdivision shall be equal to the thought itself.
2. The main divisions must be mutually exclusive; that is, they must not overlap.
3. The main divisions must be formed on the basis of one and only one system.

Incorrect Division:—

Title: Why I prefer life on a farm to life in a city.

Thought; writing of opinion: *Life on a farm is preferred by me to life in a city for the following reasons:* (1) *the nature of the work on a farm;* (2) *everything about farm-life is more attractive;* (3) *the people one meets in the country are friendly;* (4) *the work on a farm is healthful;* (5) *the work on a farm is inspiring.*

[The foregoing division violates the first two rules governing the logical nature of such division. Point (2) violates the first of the rules; for it is equal to (or more than equal to) the whole composition-thought the writer desires to express. A point equal to the whole composition-thought may be dealt with in a beginning, or in a concluding, paragraph; but not in a developing paragraph. Points (4) and (1) violate the second of the rules; for they are not mutually exclusive, point (4) being included in point (1). Similarly, points (5) and (1) violate the second rule. Perfect division is, by its nature, virtually unattainable; but, in dividing any subject, we can reduce to a minimum the amount of overlapping.]

Incorrect Division:—

Title: Why I should rather go to a theater than go to a baseball game.

Thought; writing of opinion: *Going to a theater seems to me to be more profitable than going to a baseball game for these reasons:* (1) *the theater instructs;* (2) *the theater entertains;* (3) *the motion picture theater keeps one in touch with what is going on in the world;* (4) *other theaters always amuse, as well as instruct.*

[In the foregoing division, main divisions overlap. This overlapping will be done away with if we form our main divisions in accordance with one (and only one) system. Thus, we may form the main divi-

sions on the basis of *kinds of theaters* (motion picture theaters, etc.), or on the basis of *benefits to be derived from theaters* (instruction, etc.); but we may not form the main divisions on the basis of these two systems in combination.]

Note: Subdivisions coming under the same main division, must be (a) mutually exclusive, and (b) formed on the basis of one and only one system. For example, take as a main division,

The theater instructs;

and as subdivisions under this main division,

(a) It instructs children.
(b) It instructs older persons.
(c) It instructs the young and the old, the rich and the poor.
(d) It gives life to historical facts.
(e) It keeps one in touch with what is going on in the world of today.

The plan on the basis of which the foregoing subdivisions were formed, is illogical; for (to cite but two instances) points (a) and (d) overlap; and all five points are not formed on the basis of one system.

EXERCISE

With special regard for a coherent and logical arrangement of points in the predicate write a whole composition-thought suggested by each of six of the following titles. In each case state whether the thought is one that would be developed by descriptive writing, by narrative writing, by writing of fact, or by writing of opinion.[24]

1. A woman's opportunity on the farm.
2. How to make an evening party a success.
3. An adventure at sea.
4. How to prune a peach-tree (or some other kind of fruit-tree).
5. A criticism of the popular songs of today.
6. My choice of a profession (or business).
7. How to train a dog.
8. The greatest adventure of my life.
9. Learning how to study.
10. The importance of a student newspaper.
11. A good street-car system is invaluable to the development of a community.
12. The duties of a cheer leader.
13. On prize-fighting: arguments for or against it.

[24] You will not always be able to draw sharply the line of distinction between writing of fact and writing of opinion. (See page 353.)

EXERCISE

Write a whole composition developing one of the whole composition-thoughts you formulated in completing the assignment given under the exercise immediately preceding. Before you begin to write, be certain that you have:

(1) Tested for unity the whole composition-thought, following the three steps given on page 334.

(2) Tested for coherence the arrangement of points to go into the body of the whole composition; that is to say, the arrangement of points in the predicate, or assertion, of the whole composition-thought. (See page 358.)

(3) Planned a beginning that will (a) announce or foreshadow the whole composition-thought; that will (b), if necessary, give the reader an adequate understanding of the whole composition-subject; and that will (c) increase the reader's interest in the whole composition-thought. (See pages 338-349.)

(4) Planned a conclusion that will convey the force of the whole composition-thought in its most striking and impressive aspect. (See pages 338-350.)

Evidence of Coherence

Rule LXX. ***Evidence of Coherence.*** **Employ connecting words or groups of words, for linking, as closely as possible, paragraphs within the whole composition.**

A transition is defined, as: "Passage from one place, condition, or action, to another; change." A Transition Paragraph is a paragraph that marks a change in the discussion, a paragraph that marks the passing from one division of a subject to the next succeeding division. It serves the purpose of notifying the reader that the writer is done with the discussion of the particular phase of the subject he has been considering and that he is now going ahead with the discussion of a new and different phase.

The following paragraph is a transition paragraph:

We have seen that the honor system has been administered with highly satisfactory results at Princeton for a number of years. Let us

now see whether or not the same, or a similar, system has been equally successful in other universities.

Note that the foregoing paragraph refers back to the division of thought which has just been completed, and, likewise, refers ahead to the new division of thought about to be taken up, thus linking in a few words the two divisions.

In a comparatively long composition, it is sometimes expedient to emphasize this idea of transition by means of a separate paragraph. In a comparatively short composition, however, where there is less danger of the reader's becoming confused in passing from a discussion of one phase to that of another and new phase of the subject, the idea of transition, or change, in the line of thought, may be conveyed by the topic sentence of the new paragraph.

The normal function of the topic sentence is to notify the reader what thought is to be discussed in the new paragraph he is entering upon. Therefore, the topic sentence normally serves one purpose of the transition paragraph, that of referring ahead to the new division of thought. By including in the topic sentence one or more "echoing" words, we can make it serve also the second purpose of the transition paragraph, that of referring back to the old division of thought.

The echoing words and expressions are italicized in the following topic sentences taken from four successive paragraphs:

First paragraph: *But* mere industry is not enough.

Second paragraph: *But knowledge* and *industry* are not enough.

Third paragraph: Reliability, *too,* is quite as important an element of success.

Fourth paragraph: *In short,* a business man's resources cannot all be deposited in the bank.

In the first paragraph, *But* is the transition or echoing word. This word clearly implies that there has been previous

discussion of the whole composition-thought. Its actual meaning is: *in spite of what already has been said.* In the second paragraph, *but* again is employed as an echoing word. The reference back to the preceding paragraph is made even more definite, however, by a repetition of the words *knowledge* and *industry,* which appear in the two preceding paragraphs. In the third paragraph, the transition word is *too,* the meaning of which is: *in addition to other things already mentioned.* In the final paragraph, the transition expression is *In short,* the meaning of which is: *to sum up what already has been said.*

The repetition of important words that have been employed in preceding paragraphs, affords an effective method of referring back. Note this and other means of referring back that are employed in the following topic sentences of successive paragraphs: [25]

First paragraph: It is a common notion that the student comes out of college laden only with "book knowledge," and that "book knowledge" is of necessity unpractical and, in the main, probably more or less useless.

Second paragraph: *But* (echoing word) there is another class of *knowledge* (transition secured by repeating a word—*knowledge*—that occupies an important position in the preceding paragraph) afforded by the higher education which has a very immediate bearing upon affairs.

Third paragraph: *Another* (echoing word) essential part of the modern higher education includes the material sciences.

Fourth paragraph: The *higher education* (transition secured through repetition), *then* (echoing word), is calculated to give a broad intelligence which fits one the better to understand any business problems.

Fifth paragraph: *Of course* (echoing phrase), no man, no matter what his general intelligence, is fitted for a specific business until he has also mastered the special knowledge which belongs to it.

[25] Devices employed in securing a close connection between paragraphs within a whole composition, are virtually the same as those employed in securing a close connection between sentences within a paragraph.

Sixth paragraph: The *higher education* (repetition of key-word) makes an intelligent man; and the more intelligent a man is, other things being equal, the better adapted he is for business.[26]

EXERCISE

Examine for evidence of coherence, a series of paragraphs by Macaulay, Stevenson, Huxley, or other standard writer, as the teacher may direct.

EMPHASIS

Emphasis requires that you make clear to the reader the relative importance of points within the whole composition. Emphasis can be attained in three ways:

Rule LXXI. ***Emphasis by Space.*** **Devote to the discussion of important points more space than you devote to the discussion of relatively unimportant points.**

Rule LXXII. ***Emphasis by Position.*** **Place important points, in important positions,—at the beginning, and, especially, at the end.**

Rule LXXIII. ***Emphasis by Iteration.*** **Emphasize by restatement, or iteration, points of special importance.**

I. *Emphasis by Space.*

The proposition that relatively greater space should be allotted to points of greater importance is a self-evident one. For example: You are given fifteen hundred words to win the reader's acceptance of the truth of the assertion that *The honor system in the conducting of examinations at Princton has proved successful.* It would by no means suit your purpose to expend one thousand words in tracing the history of the honor system at American colleges and universities in general, and thus leave only five hundred words to be devoted

[26] "The Higher Education as a Training for Business"; Dr. Harry Pratt Judson, University of Chicago Press.

to the successful employment of the honor system at Princeton. To apportion your space in such manner would diminish by a great deal your chances of convincing your reader.

II. *Emphasis by Position.*

For purpose of emphasis, important points should be placed in the important positions of the whole composition. The important positions are the beginning, and, especially, the end. In the whole composition, therefore, the purpose of emphasis is served when we iterate briefly and vigorously in the concluding paragraph the whole composition-thought; for this thought, since it embodies the essence of what is said in the whole composition, is of great importance. We may also serve the purpose of emphasis by reserving the last and first developing paragraphs for the most important things we have to say about the whole composition-subject. Especially in narration, the order of climax provides a highly effective way of attaining emphasis. In accordance with this order, the points are so arranged as steadily to ascend in importance, from the least important to the most important.

III. *Emphasis by Iteration.*

Occasionally, a point is of sufficient importance to warrant its being developed in two paragraphs, the second of which embodies a restatement, or iteration, of what has been said in the first. For the effective employment of this means of emphasis, see the paragraphs quoted on page 370.

EXERCISE

Examine for emphasis, an editorial in a daily newspaper, or an article in the *Literary Digest*, the *Review of Reviews*, *Harper's Monthly Magazine*, the *Century Magazine*, the *Atlantic Monthly*, or other magazine, as the teacher may direct.

Chapter XVIII

[Outline]

FORMS OF DISCOURSE

1. Exposition
2. Argumentation
3. Description
4. Narration

Chapter XVIII

THE FOUR FORMS OF DISCOURSE

I. Exposition

Exposition aims to make the reader understand the meaning, or significance, of an object as the writer understands its meaning or significance. Exposition is the commonest form of discourse; it is employed when we answer almost any question that begins with *why* or *how*.[1] Principles underlying the effective organization of expository writing are dealt with in the two immediately preceding chapters, which particularly concern methods employed in attaining clearness. Examine the application of these principles in the two following expository passages:

A simple experiment will distinguish two types of human nature. Gather a throng of people and pour them into a ferry-boat. By the time the boat has swung into the river you will find that a certain proportion have taken the trouble to climb upstairs, in order to be out on deck and see what is to be seen as they cross over. The rest have settled indoors, to think what they will do upon reaching the other side, or perhaps lose themselves in apathy or tobacco smoke. But leaving out those apathetic, or addicted to a single enjoyment, we may divide all the alert passengers on the boat into two classes—those who are interested in crossing the river, and those who are merely interested in getting across. And we may divide all the people on the earth, or all the moods of people, in the same way. Some of them are chiefly occupied with attaining ends, and some with receiving experiences. The distinction of the two will be more marked when we name the first kind practical, and the second poetic, for common knowledge recognizes that a person poetic or in a poetic mood is impractical, and a practical person is intolerant of poetry.—Max Eastman.

[1] See page 261.

Science is, I believe, nothing but *trained and organized common sense,* differing from the latter only as a veteran may differ from a raw recruit; and its methods differ from those of common sense only as far as the guardsman's cut and thrust differ from the manner in which a savage wields his club. The primary power is the same in each case, and perhaps the untutored savage has the more brawny arm of the two. The *real* advantage lies in the point and polish of the swordsman's weapon; in the ready eye prompt to spy out the weakness of the adversary; in the ready hand prompt to follow it on the instant. But, after all, the sword exercise is only the hewing and poking of the clubman developed and perfected.

So, the vast results obtained by Science are won by no mystical faculties, by no mental processes, other than those which are practised by every one of us, in the humblest and meanest affairs of life. A detective policeman discovers a burglar by the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct animals of Montmartre from fragments of their bones. Nor does the process of induction and deduction by which a lady, finding a stain of a peculiar kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way, in kind, from that by which Adams and Leverrier discovered a new planet.

The man of science, in fact, simply uses with scrupulous exactness the methods which we all, habitually and at every moment, use carelessly; and the man of business must as much avail himself of the scientific method—must be as truly a man of science—as the veriest bookworm of us all; though I have no doubt that the man of business will find himself out to be a philosopher with as much surprise as M. Jourdain exhibited when he discovered that he had been all his life talking prose. —HUXLEY.

In the foregoing expository passages, we note two methods commonly employed in making a thought clear to the reader: (1) that of giving examples or instances; and (2) that of comparing one thing that is familiar to the reader with another thing that is unfamiliar to him. Max Eastman, in order to make clear to us his explanation of the poetic temperament, gives us the instance of the passengers on the ferry-boat, an instance that embodies a comparison involving unlikeness; Huxley, in order to make clear to us his explanation of the nature of science, draws a comparison between the

familiar thing and the thing comparatively unfamiliar to us. To fix in your mind methods employed in making a thought clear to the reader, examine the expository passages beginning on pages 376 and 382.

Examine carefully the progression of thought in the following passage, which, in general, is organized in accordance with the inductive order:

Two men hear a strain of Beethoven. To one it brings a thrill of pleasure, releasing fancy and transporting the listener from the commonplace into a world of beautiful forms and heroic action. To the other it is pleasing, but works no miracle. These unlike effects, while resulting in part from innate qualities of the two men, are doubtless in large measure due to differences in training and experience.

Appreciation in some degree can be deliberately acquired. Moreover, it can be acquired by the same person in several fields of art and learning. The material is endless; for as our civilization has grown older, the fields of achievement have become more and more numerous. Age after age man has gone on expressing himself, not only through literature, but variously and subtly through the medium of sound, line, form and color.

As an individual enlarges his acquaintance with any one field of human endeavor, he is likely to become increasingly convinced of its worth and value for all men. He will tell us that life at its best must include the things that have awakened his enthusiasm and widened his vision. The appreciative reader of Homer or Vergil laments that so few now enter into a domain where choice minds have found their chief inspiration. Then, what a revelation comes to him who has ranged, period by period, and school by school, through the history of painting, from Apelles' *Aphrodite*—reputed to be the greatest picture of antiquity—through Raphael's *Transfiguration* down to Cézanne's *Anvers sur Oise* in our own time! Or, consider architecture. To follow creative skill from the Egyptian temple of Karnak down more than four thousand years to the Woolworth building, is to gain deep insight into beauty and the meaning of life.

But we may lay hold of beauty and the meaning of life in fields other than those of the arts—in philosophy, which has enriched the thought of men since the dawn of civilization; in the higher mathematics, where some of the most perfect examples of thinking are to be found; in mechanics and natural science, the glory of the present age.

The joy of creation is so exalted that it has been called divine. Next to it is the joy of coming to know what has been wrought and thought by the most highly endowed members of the race. Through them and their achievements we discern powers and qualities latent within ourselves. *The more we understand, the more we appreciate and the richer life becomes.* (The predicate, or assertion, of the whole composition-thought is italicized.)—Editorial; *The Spokesman,* official publication of the University of California Extension Division.

In the following passage, examine carefully the methods, including iteration, the giving of examples, and the drawing of comparisons, employed in attaining clearness:

Almost all the errors about education arise from thinking of it as a thing and not a process.

People say, "Watkins has an education." What they mean is that Watkins has *some* education. An education is not like having one's tonsils out—a desirable but unpleasant thing which it is well to get through with as soon as possible. It is not like a trip to Paris or shaking hands with President Harding—a unique and memorable experience that you have either had or not had. Rather it is like joy and beauty and love, of which you can never have so much that you cannot have more; of which the more you have, the better; no one so unfavored as to be wholly without; no one so fortunate as to have all that can be had.

It was from thinking of education as a *thing* that people got in the way of assuming that by the time a boy arrived at maturity his education was finished. And girls were disposed of in "finishing" schools—the name is significant—at an even earlier age. The bottles were filled, the corks were driven home, and a label in the shape of a diploma testified that the contents had been prepared to conform to the Pure Food and Drug Act.

We know today that an education is never finished. We know enough to know that we know very little and that we never know enough. A man can study for a lifetime in some one subject, as chemistry or psychology, and scarcely master all that is already known in that subject, to say nothing of all that remains to be discovered. What we know about psychology is to what remains to be known as a whiff from the kitchen is to a hearty meal.

Meanwhile there are a hundred other subjects to be mastered. There is astronomy with its efforts to trace the mystery of the heavens. There is geology that seeks to read the half obliterated pages of the past by

spelling out the record of the rocks. Above all, there are the human sciences, such as history, economics, anthropology, which, from a study of human ways and institutions, throw light upon the many and dark problems that beset the troubled and contentious race of man.

And think of languages and literature, with all they hold of insight into the human heart! To acquire a new language is almost like multiplying our lives by a new dimension. There are books that have power to transform the soul. To read them is like a new birth; you are never again what you were before you turned their pages.

To say that one's education is completed is to betray the fact that one had not even discovered the meaning of an education. It is only one's capacity to absorb that is exhausted—never the supply.

This is a truth of which the modern world is aware. The sudden and enormous spread of adult education in recent years reveals the fact. Life has been defined as "a permanent possibility of sensation." Well, we know today that the test of mental vitality is the continuous possibility of education. Hence the demand for night schools, correspondence courses, university extension.

University extension is not a make-shift substitute for a college education. It is literally an extension of the university beyond college walls. It is for the university graduate quite as much as for the man who has never gone to college. In my own classes a very considerable proportion of the students have completed a full college course. One of them has the Doctor's degree.

An education is like a river. It must continue to flow if its waters are not to become stagnant. A stagnant truth is a prejudice. A stagnant brain, no matter how great its learning, is an unwholesome place. I consider an open-minded illiterate a better and safer citizen than a so-called educated man who has ceased to think. A trickle of water from a rock is a better drink than a brimming cup-full scooped from a swamp.

It is quite possible, therefore—it is even probable—that within thirty years university extension will be the most important service of the university. It will bear the same relation to the work within college walls as the electric power available anywhere bears to the central power station.

Adult education is going to grow. It is as modern as the radio, and can be diffused as widely. Education is a food, not a luxury. It is essential in a democracy that it should be universally available, universally distributed, universally drawn upon.

True education arouses the hunger for more. It begins as a duty

or an experiment, but it becomes a necessity, a source of joy. It is a good habit: let it grow.

Some day men will look back with wonder upon the time when their ancestors moved through the world indifferent to its mysteries and with half their powers undeveloped. They will note with amazement how those ancestors of theirs (you and I, dear reader) wasted vast tracts of their time in shallow diversions and mere emptiness of mind. They will call it the age before The Great Awakening.—A. E. ANDERSON; "Your Unfinished Education," in *The Spokesman*, official publication of the University of California Extension Division.

Unity; Purpose. There are three kinds of Exposition: (1) Explanation; (2) Interpretation; (3) Criticism. Which of these three the writer will determine to make use of will depend upon the attitude he assumes toward his subject. Explanation implies an impersonal attitude on the part of the writer; it implies that facts will be stated without personal bias; that one man's account of a matter, if correct, will be the same as another man's. Interpretation implies a sympathetic attitude on the part of the writer; it implies that the writer's personal feelings and impressions will influence largely his discussion of the subject. Criticism implies that the writer's exposition will be in accordance with certain established external standards. In critical writing, these standards, accepted by the writer as the basis of his judgment, should be made clear to the reader, whether stated explicitly or merely implied. We *explain* the operation of a motor; we *interpret* nature in terms of a beautiful May day; we *criticize* a book. Our attitude in explaining, is that of a scientist; in interpreting, that of an appreciator; in criticizing, that of a judge.

In general, it is evident that expository writing consists of a *definition* of the idea to be expounded, and of an elaboration of this definition to the end that the reader may understand the definition fully. Formal definition consists of three parts: the term to be defined, the general class to which it belongs, and the characteristic or characteristics which dis-

tinguish it from other members of this class. These three parts are readily determined in the following definition: *Popular words are those words with which we become acquainted in ordinary conversation.* The term to be defined is *popular words;* the class to which this term belongs is *words;* and the characteristic which distinguishes the term from other members of the class is *with which we become acquainted in ordinary conversation.* A logical definition excludes all that does not belong in the class, and includes all that does belong in the class. Thus, in testing the foregoing definition, ask yourself: (1) Do *those words with which we become acquainted in ordinary conversation* include any word that is not a *popular word?* and, (2) Is there any *popular word* that is not a word *with which we become acquainted in ordinary conversation?*

Let us test the following definition:

Science is knowledge gained and verified by exact observation and correct thinking.

In testing the foregoing definition, ask yourself: (1) Does *knowledge gained and verified by exact observation and correct thinking* include anything other than *science?* and, (2) Is science in any case something besides *knowledge gained and verified by exact observation and correct thinking?* The explanation on pages 263-264 consists of a definition—*A bank is a money pool*—and of an elaboration of this definition to the end that the reader may understand the definition fully. In testing the definition, ask yourself: (1) Does *a money pool* include any institution that is not a bank? and, (2) Is every bank *a money pool?*

A logical definition should be expressed in terms as simple and familiar as possible, and does not obscure the explanation by introducing any derivative of the term to be defined. The employment of a derivative makes the following defi-

nition faulty: *An ambiguous sentence is a sentence in which the thought is expressed ambiguously.*

From the foregoing discussion, it is clear that a logical definition is arrived at only after a long process of careful thinking. Perfect definition is virtually never attained; something important is of necessity always left out, something exceptional is always left unprovided for. In working toward a perfect definition, however, we can attain our immediate object of making clear to the reader the central thought, and of providing room for all details.

Our definition will be all the clearer to the reader if we follow it with examples which illustrate its application, as in the following paragraphs:

In every civilized language there are two great classes of words which, taken together, comprise the whole vocabulary. First, there are those words with which we become acquainted in ordinary conversation,—which we learn, that is to say, from the members of our own family and from our familiar associates, and which we should know and use even if we could not read or write. They concern the common things of life, and are the stock in trade of all who speak the language. Such words may be called "popular," since they belong to the people at large and are not the exclusive possession of a limited class.

On the other hand, our language includes a multitude of words which are comparatively seldom used in ordinary conversation. Their meanings are known to every educated person, but there is little occasion to employ them at home or in the market-place. Our first acquaintance with them comes not from our mother's lips or from the talk of our schoolmates, but from books that we read, lectures that we hear, or the more formal conversation of highly educated speakers, who are discussing some particular topic in a style appropriately elevated above the habitual level of everyday life. Such words are called "learned," and the distinction between them and "popular" words is of great importance to a right understanding of linguistic process.

The difference between popular and learned words may be easily seen in a few examples. We may describe a girl as "lively" or as "vivacious." In the first case, we are using a native English formation from the familiar noun *life*. In the latter, we are using a Latin derivative which has precisely the same meaning. Yet the atmosphere of the two

words is quite different. No one ever got the adjective *lively* out of a book. It is a part of everybody's vocabulary. We cannot remember a time when we did not know it, and we feel sure that we learned it long before we were able to read. On the other hand, we must have passed several years of our lives before learning the word *vivacious*. We may even remember the first time that we saw it in print or heard it from some grown-up friend who was talking over our childish heads. Both *lively* and *vivacious* are good English words, but *lively* is "popular" and *vivacious* is "learned."—GREENOUGH AND KITTREDGE in "Words and their Ways in English Speech."

EXERCISE

Write an expository whole composition suggested by one of the following titles.[2] After you have your information well in hand, write the whole composition-thought, and organize your beginning, developing, and concluding paragraphs on the basis of this thought, in accordance with the plan laid down in Chapter 17. In this connection, re-read carefully the whole compositions on pages 326-327, pages 330-332, and pages 372-373. In the beginning paragraph or paragraphs, devote special attention to the logical definition of your subject, if definition is necessary (see pages 304-305); and in making your thought clear to the reader be on the lookout for opportunities of giving examples or instances and of drawing comparisons. (See pages 369-370.)

1. Coeducation.
2. Humor.
3. Satire.
4. Wit.
5. Great men.
6. How to use a book of synonyms.
7. The place of advertising in modern business.
8. How salt is obtained from sea water.
9. How to install a radio receiving-apparatus.
10. How paper is manufactured from wood-pulp.
11. How to develop a photographic plate.
12. The process of making steel.

[2] The student, if he so desires, may employ some other title in which he is particularly interested. The work which he is doing in history, in literature, and in other branches of study, often will suggest titles for expository whole compositions. Such work, for example, may suggest the titles, "How the Spanish Armada Was Defeated"; "Why Hawthorne Stands in the Foremost Rank of American Authors"; and numerous similar titles.

As a rule, written outlines should be discussed in class before whole compositions are submitted in completed form.

13. How maple sugar is made.
14. How to appreciate art.
15. The value of a hobby.
16. Vocational training.
17. The "Little Theater" movement.
18. A country school.
19. The chief uses of electricity.
20. Hazing.

SUGGESTED READING: EXPOSITION

Huxley; "Discourses Biological and Geological," particularly the discourses entitled "On a Piece of Chalk," "Yeast," and "On the Formation of Coal."

Ruskin; "Sesame and Lilies," "Modern Painters."

Stevenson; "Virginibus Puerisque," "Memories and Portraits."

Lamb, Bacon, Addison, Steele; essays.

Emerson; essays.

Galsworthy; "A Sheaf."

Chesterton; "Tremendous Trifles."

Brooks; "Chimney-Pot Papers."

Benson; "From a College Window."

Crothers; "The Gentle Reader."

Magazine articles which the teacher may select, including such articles as: "The Flight of Birds," John Burroughs; *Atlantic Monthly*, September, 1920. "The Tariff—How it Affects Wages," F. W. Taussig; *Atlantic Monthly*, September, 1919. "The Depths of the Universe," George Ellery Hale; *Scribner's Magazine*, June, 1922. "Warrior Ants and White Ants," Hans Coudenhove; *Atlantic Monthly*, March, 1922. "Some Traits of the Chinese Character," Bertrand Russell; *Atlantic Monthly*, December, 1921. "American Life in American Art," Frank Weitenkampf; *Century Magazine*, November, 1920. "The Nature of News," Walter Lippmann; *Century Magazine*, February, 1922. "The 47 Workshop," George P. Baker; *Century Magazine*, January, 1921. "The Art of William Dean Howells," Arthur Quinn Hobson; *Century Magazine*, August, 1920. "The Future of the Cotton Industry," Melvin T. Copeland; *Atlantic Monthly*, November, 1920.

II. ARGUMENTATION

Argumentation, like exposition, must be founded on an adequate explanation of the subject in hand. The sole distinc-

tion between these types of whole composition is based upon a difference of purpose on the part of the writer. In exposition we aim to explain a subject in such a way as to convey knowledge or to make the subject clearer; in argumentation we aim to explain a subject in such a way as to establish or to change the opinion of the reader, or to cause him to act in a particular way.[3] In exposition we assume that there is but one view of the subject, and we aim to set forth this view impartially; in argumentation we assume a difference of opinion among reasonable men, and we aim to bring them all over to our side of the case. If, on the one hand, we assume, in the case of the following passage, that the author's premise, as set forth in the first sentence, is one accepted as true by his readers, the passage is exposition; if, on the other hand, we assume that this premise is one concerning which a diversity of opinion exists, the passage is argumentation:

Poetry is not one of those forms of literature which require that the author shall mix a great deal with active life. On the contrary, poetry is especially the art of solitude. Poetry requires a great deal of time, a great deal of thought, a great deal of silent work, and all the sincerity of which a man's nature is capable. The less that a real poet mingles with social life, the better for his art.—LAFCADIO HEARN.

Unity; The Central Thought. In argumentative writing, as in expository writing, the central thought can be stated in undeveloped form in a single sentence. This single sentence is known as the proposition. Each of the following propositions offers a basis for argument:

Napoleon was a greater general than Cæsar.

Environment has more influence in shaping a man's character than has heredity.

The Filipinos should be granted independence immediately.[4]

[3] Writing which aims to cause the reader to act in a particular way, is *Persuasive Writing*. Persuasion, sometimes distinguished as a fifth type, in this chapter is dealt with under argumentation.

[4] When a question is debated, the proposition is stated in the form, *"Resolved*, That . . ."

The argument embodied in the first of the foregoing propositions, is an *argument of fact;* in the second, an *argument of theory or principle;* in the third, an *argument of policy.* An argument of fact aims to establish or to disprove an assertion as to a definite occurrence or state of things. It aims to answer such questions: as, Did this certain occurrence take place? and Was this the state of things during this particular period? An argument of theory or principle aims to prove or disprove either a general law or principle which explains a large body of isolated facts, or the application of such a law or principle to the facts in question. An argument of policy aims not to establish nor to disprove a fact or principle, but to persuade the person to whom the argument is addressed to act in accordance with the belief or wishes of the writer. The most profitable questions for debate are questions of policy.

Unity: Selection of Material to Be Employed in Developing the Central Thought. In argumentative writing, we must select such points as will effectively establish the truth of the central thought. Points should be excluded which, by their very nature, are properly regarded as self-evident, or which, in the statement of the proposition, are assumed to be true. In selecting details, always take into consideration the interests and understanding of the persons to whom the argument is addressed.[5]

The Beginning.

In argumentative writing, as in expository writing, the beginning should give the reader an adequate understanding of the subject under discussion, and should announce or foreshadow the central thought.[6] Often, in argumentation, in announcing the central thought, it is advisable to set forth clearly the points that may properly be regarded as the issues

[5] Compare page 278.
[6] Compage page 338.

upon which the argument depends. The setting forth of the issues is of particular importance in the case of a debate, since, unless the issues are clearly determined at the start, there is little likelihood of a definite clash of opinion between the two sides to the argument. Note how clearly the issues are set forth in the opening speech of Stephen A. Douglas in the famous Lincoln-Douglas debates:

I take great pleasure in saying that I have known, personally, and intimately, for about a quarter of a century, the worthy gentleman who has been nominated for my place, and I will say that I regard him as a kind, amiable, and intelligent gentleman, a good citizen and an honorable opponent; whatever issue I may have with him will be of principle and not involving personalities. Mr. Lincoln made a speech before the Republican convention which unanimously nominated him for the Senate,—a speech evidently well prepared and carefully written,—in which he states the basis upon which he proposes to carry on the campaign during this summer. In it he lays down two distinct propositions which I shall notice, and upon which I shall take direct and bold issue with him. . . . Mr. Lincoln asserts, as a fundamental principle of this government, that there must be uniformity in the local laws and domestic institutions of each and all of the States of the Union. . . . Now, my friends, I must say to you frankly, that I take bold, unqualified issue with him upon that principle. I assert that it is neither desirable nor possible that there should be uniformity in the local institutions and domestic regulations of the different States of this Union.

The other proposition discussed by Mr. Lincoln in his speech consists in a crusade against the Supreme Court of the United States on account of the Dred Scott decision. On this question, also, I desire to say to you unequivocally, that I take direct and distinct issue with him. . . .

EXERCISE

Write the whole composition-thought, or proposition, and the beginning paragraph, of an argument suggested by one of the following titles.[1] State whether the proposition involves an argument of fact, an argument of theory or principle, or an argument of policy (page 380);

[1] The student, if he so desires, may employ some other title in which he is particularly interested. The work which he is doing in history, in literature, and in other branches of study, often will suggest titles for argumentative whole compositions. Such work may suggest, for example, numerous titles similar to titles (1) and (8) in the list of titles on page 382.

and pay special attention in the beginning paragraph to setting forth clearly the points that may properly be regarded as the issues upon which the argument depends (pages 380-381).

1. Was Cæsar as great a general as Washington?
2. Should boards of arbitration with compulsory powers be established to settle disputes between employers and wage-earners?
3. Is international disarmament a cure for war?
4. Should every woman be trained to earn her own living?
5. Should the death penalty be abolished?
6. Is four years of properly supervised foreign travel as valuable to a boy as four years of college education?
7. Should all citizens of the United States be compelled by law to vote?
8. Is George Eliot a greater novelist than Charles Dickens?
9. Is a college education the best preparation for a practical life?
10. Does a small college offer more advantages to a student than does a large university?

Processes of Reasoning: Inductive and Deductive.

In inductive reasoning, an inference is drawn from a number of particulars; in deductive reasoning, a principle is applied in one or more particulars.[8] Inductive reasoning begins with an examination of the members of a class, and from this examination arrives at a conclusion concerning the class; deductive reasoning begins with an accepted generalization about a class and then draws a conclusion about some member of this class that has not been examined. Huxley lucidly explains the two processes of reasoning:

There is a well-known incident in one of Molière's plays, where the author makes the hero express unbounded delight on being told that he had been talking prose during the whole of his life. In the same way, I trust you will take comfort, and be delighted with yourselves, on the discovery that you have been acting on the principle of inductive and deductive philosophy during the same period. Probably there is not one here who has not in the course of the day had occasion to set in motion a complex train of reasoning, of the very same kind, though differing of course in degree, as that which a scientific man goes through in tracing the causes of natural phenomena.

[8] Compare pages 303-305.

A very trivial circumstance will serve to exemplify this. Suppose you go into a fruiterer's shop, wanting an apple,—you take up one, and, on biting it, you find it sour; you look at it, and see that it is hard and green. You take up another one, and that too is hard, green, and sour. The shopman offers you a third; but, before biting it you examine it, and find that it is hard and green, and you immediately say that you will not have it, as it must be sour, like those you have already tried.

Nothing can be more simple than that, you think; but if you will take the trouble to analyze and trace out into its logical elements what has been done by the mind, you will be greatly surprised. In the first place, you have performed the operation of induction. You have found that, in two experiences, hardness and greenness in apples went together with sourness. It was so in the first case, and it was confirmed in the second. True, it is a very small basis, but still it is enough to make an induction from; you generalize the facts, and you expect to find sourness in apples where you find hardness and greenness. You found upon that a general law, that all hard and green apples are sour; and that, so far as it goes, is a perfect induction. Well, having got your natural law in this way, when you are offered another apple which you find is hard and green, you say, "All hard and green apples are sour; this apple is hard and green, therefore this apple is sour." That train of reasoning is what logicians call a syllogism, and has all its various parts and terms, —its major premise, its minor premise, and its conclusion. And, by the help of further reasoning, which, if drawn out, would have to be exhibited in two or three other syllogisms, you arrive at your final determination, "I will not have that apple." So that, you see, you have in the first place, established a law by induction, and upon that you have founded a deduction, and reasoned out the special conclusion of the particular case. Well now, suppose, having got your law, that at some time afterward, you are discussing the qualities of apples with a friend: you will say to him, "It's a very curious thing,—but I find that all hard and green apples are sour!" Your friend says to you, "But how do you know that?" You at once reply, "Oh, because I have tried them over and over again, and have always found them to be so." Well, if we were talking science instead of common sense, we would call it Experimental Verification. And, if still opposed, you go further, and say, "I have heard from the people in Somersetshire and Devonshire, where a large number of apples are grown, that they have observed the same thing. It is also found to be the case in Normandy, and in North America. In short, I find it to be the universal experience of mankind wherever attention has been directed to the subject." Whereupon, your

friend, unless he is a very unreasonable man, agrees with you, and is convinced that you are quite right in the conclusion you have drawn. He believes, although perhaps he does not know that he believes it, that the more extensive verifications are,—that the more frequently experiments have been made, and results of the same kind arrived at,—that the more varied the conditions under which the same results are obtained, the more certain is the ultimate conclusion, and he disputes the question no further. He sees that the experiment has been tried under all sorts of conditions, as to time, place, and people, with the same result; and he says with you, therefore, that the law you have laid down must be a good one, and he must believe it.

From the foregoing discussion by Huxley, it should be clear that, in inductive reasoning, the particulars from which the inference is drawn must properly constitute a class—that is, they must all be alike in at least one respect; the apples, for example, were all alike in hardness and greenness. Again, it should be clear that, if it is impracticable or impossible to examine all members of the class in question, the unexamined members must not warrant an inference at variance with the inference drawn from the examined members.[9]

Failure to observe the foregoing principle will result in a flaw in the inductive reasoning, as in the following case:

Particulars: Shelley, Keats, and Byron led unhappy lives. Shelley, Keats, and Byron were poets.
False Inference: Therefore, all poets lead unhappy lives.

The question, then, that always confronts us in inductive reasoning is, How many particulars must be examined before an inference can properly be drawn? By qualifying the inference, we sometimes may overcome the flaw in the logic:

[9] It must be remembered that "there are exceptions to all rules." Accordingly, an inference cannot properly be drawn from members which constitute an obvious exception. If, for example, two students pass a course without working, and fifty students receive the lowest passing grade in the same course only after hard and continued effort, it is not proper, on the basis of the two exceptional cases, to draw the inference that the course is an easy one.

Particulars: Shelley, Keats, and Byron led unhappy lives. Shelley, Keats, and Byron were poets.
Inference: Therefore, all poets do not lead happy lives.

The strictest form of deductive argument is always reducible to a syllogism, or deductive summary. A syllogism is as follows:

Major premise: All American citizens should exercise the right to vote.
Minor premise: You are an American citizen.
Conclusion: Therefore, you should exercise your right to vote.

Major premise: A steady increase in foreign trade has always brought about better business conditions in this country.
Minor premise: Our foreign trade is steadily increasing.
Conclusion: Therefore, business conditions in this country will improve.

The argument by deduction thus starts with an assertion assumed to be true, and set forth in the major premise. The argument proceeds to prove that a particular case, set forth in the minor premise, comes within the scope of the major premise. The conclusion follows as a matter of course. In deductive reasoning, flaws in the logic are generally due to the fact that the major premise is not true, or to the fact that, although the major premise is true, the conclusion does not necessarily follow. Therefore, in testing the second of the foregoing syllogisms for flaws in the logic, ask yourself: (1) Is it true, as the major premise states, that, in the past, a steady increase in foreign trade has invariably brought about better business conditions in this country? and, (2) Granted that the major premise is true, does it necessarily follow that business conditions in this country will improve at this time, as a result of the steady increase in foreign trade?

Kinds of Argument. Arguments may be (1) from cause to result (a priori arguments), or (2) from result to cause (a posteriori arguments), or (3) from authority, or (4) by example.

(1) From cause to effect:

Foreign trade is steadily increasing; business conditions will improve.

(2) From effect to cause:

The Filipinos were never happier nor more prosperous than they are today; the administration of the Philippines by the United States has been a success.

(3) From authority:

General Leonard Wood, who has recently made an impartial and first-hand investigation of conditions in the Philippines, states that the Filipinos have never been happier nor more prosperous than they are today.

(4) By example:

Public ownership of railways has succeeded in Germany; it would succeed in this country.

The argument from cause to effect, and the argument from effect to cause, may be reduced to the form of a syllogism and tested for flaws in reasoning. (See page 385.) A practice of reducing arguments to the form of a syllogism, often results in eliminating hidden weaknesses.

As for argument from authority, the authority whom you quote should be competent to express an opinion and should be impartial.[10] An agreement of authorities on a given point constitutes strong proof. The quoted statement of a single authority, however, is a weak form of argument, because of the likelihood of difference of opinion among authorities equally eminent. In quoting an authority, make direct reference to the edition, volume, and page, from which the quoted statement is taken.

As for argument by example, its weakness lies in the fact that essential conditions are not constant in different times or in different countries. Inasmuch as conditions in Germany, for instance, differ from conditions in this country, it does not necessarily follow that the successful public ownership of railways in Germany constitutes final proof that such public ownership would succeed in this country.

[10] Compare page 384.

Refutation. A careful study of the foregoing flaws, or weaknesses, in the various kinds of argument, will give the student a sound basis for planning the refutation of arguments advanced by one who opposes him in debate, as well as afford him a basis for testing the soundness of his own arguments.

EXERCISE

State upon what basis you would condemn each of the following assertions as being fallacious:

1. Cæsar and Lincoln met death at the hands of assassins; hence all men in high places face death as constantly as do soldiers on the bloodiest of battlefields.
2. All writers should drink coffee, because Balzac, one of the world's greatest novelists, was an inveterate coffee-drinker.
3. The greatest nations have always been those that devoted all their attention to manufacturing; therefore the United States should encourage the building of factories even if such encouragement hinders the development of farms.
4. The United States has no real need for a navy, because Switzerland, a happy and prosperous country, gets along without a navy.
5. I am sure that the profits of the average wholesale dealer are not excessive, because a leading wholesale dealer told me that he does not regard them as excessive, and he certainly knows his business.

Collecting of Facts. The assembling of adequate information concerning the subject which you are to develop, constitutes an important and necessary step preliminary to the expression of thought in words. Often, in expository and in argumentative writing, much of the information employed comes from books, and comparatively little from the personal experience of the writer. It is, therefore, essential, in assembling information for an expository or for an argumentative theme or recitation, that you know how to make effective use of the library.

Let us suppose, then, that you are to gather from the books, magazines, and pamphlets in the library, information adequate to the purpose of upholding in debate the negative

side of the question, "*Resolved,* That the Filipinos should be granted immediate independence." First of all, you must realize you are not to limit yourself to information presented by any one authority; but, to the end that you may have an adequate, not a limited, grasp of your subject, you are, on the contrary, to gather information presented by several authorities. Your task is not that of paraphrasing—of repeating in condensed form—what some one authority has set down, but that of presenting, in your own words and from your own viewpoint, facts which have been set down by a number of authorities. In accomplishing your task, therefore, do not read one book from cover to cover (as is your custom in reading a novel), but read selected parts of several books—those parts which have a direct bearing upon the specific information you seek. Your task, indeed, concerns your determining, first, which of the many books on the given subject you will make use of; and, second, which of the passages in each of the books selected for use, you will read.

Begin by consulting the *reference books*—guide-books to knowledge—which, in nearly all libraries, are conveniently arranged for constant use. These reference books include publications which, like an encyclopedia, sum up the most important points of knowledge on a given subject; and publications which, like a bibliography, give a list of books. Most of the larger encyclopedias give the list of books as well as the summary of knowledge. Reference books of both types are valuable: the encyclopedia, and other reference books of this type, give you a general knowledge of your subject that enables you to make a fairly definite survey of the field; the bibliographies acquaint you with such books as will give you detailed and useful information.

With a list of books in hand, you next consult the *card catalogue,* and the *subject catalogue,* checking on your list those books in the library which are not printed in a foreign

language and which are not too technical for your purpose. Now you come to the important matter of determining which of the many books on the subject you are going to make use of. Your selection may depend upon a number of factors: the standing of the author; the date of publication of the book; the nature of the book, in so far as you can determine its nature by an examination of its table of contents. Often, the encyclopedia will establish the standing of an author by referring to him as an authority; and, not infrequently, the office or position of the author—for example, that of Professor of Political Science, or that of Governor of the Philippines—will give him standing. Learn to discriminate between trustworthy and untrustworthy sources of information. An *authority* is a source of information so trustworthy that its accuracy cannot be disputed. Certain governmental reports, such as reports issued by the Department of Agriculture, and by the Department of the Interior, are authoritative. Standard reference books, since they draw their facts from the most reliable sources, are usually regarded as authoritative.

In addition to books, and pamphlets containing governmental, and other, reports, magazine articles will sometimes supply you with valuable information. By consulting "The Reader's Guide to Periodical Literature," you will be able to make a selection of such magazine articles as you can effectively employ.

As early as possible in your reading, determine the points that may properly be regarded as the issues upon which the argument depends. Then, instead of reading from cover to cover the books you have selected for use, read only those parts chosen for their immediate bearing upon the points at issue.[11]

EXERCISE

Write the whole composition-thought, or proposition, of an argument suggested by one of the following titles. With this whole composition-

[11] Compare pages 277-278.

thought in mind, make up a list of books (including reference books), reports, and articles, that seem to you to offer the most useful information.

1. Injunction.
2. Monroe Doctrine.
3. Tariff.
4. Municipal ownership.
5. Philippine Islands.
6. Student self-government.
7. Immigration.
8. Athletics.
9. Income tax.
10. Journalism.
11. Study of Latin.
12. Monopolies.
13. Coeducation.
14. Merchant marine.
15. Profit-sharing.

Grouping of Facts. In note-taking, make use of small cards uniform in size, and limit the facts noted on each card to one particular aspect, or phase, of the subject you are to discuss. Such practice enables you to arrange your notes under various convenient headings without copying the notes. Do not take too many notes. Avoid copying long passages from the books and articles that you read. Instead, state, in your own words, as briefly as possible, the facts pertinent to your purpose. Always write down a reference to the book and page from which the note is taken.

Once you have arranged your notes under convenient headings, write, on the basis of the facts noted, a summary, or *brief*, that will contain in outline form the information that has resulted from your reading. A brief shows at a glance both the whole line of argument and the bearing of each part upon the whole. In constructing a brief, write at the head of a sheet the whole composition-thought—the proposition to be proved. Underneath, write what seem to be the larger reasons in support of the proposition, lettering these reasons "A," "B," "C," etc., with spaces between. In the blank space underneath each of the larger reasons, write the reasons for the larger reason, numbering them "I," "II," "III," etc. Underneath "I," or "II," or "III," write facts which in turn go to prove the validness of this reason, lettering them "a," "b," "c," etc. For example:

SPECIMEN BRIEF

PROPOSITION—*Resolved, That the Filipinos should be granted absolute independence.*

AFFIRMATIVE

A. It is contrary to the principles of American government to deny absolute independence to the Filipinos.

I. The history of our nation from its earliest days, establishes a policy opposed to that of incorporating in a colonial system a people that desires independence.

(a) "All men in political rights are created equal."

(b) "Governments derive their just powers from the consent of the governed."

(c) "Taxation without representation is tyranny."

B. The high ideals which prompted us to wage war against Spain are at variance with our withholding absolute independence from the Filipinos.

I. We did not wage war for territorial aggrandizement.

(a) President McKinley's statement at the beginning of the war.

(b) Our granting of independence to the Cubans.

(c) Promises of immediate independence made, directly or indirectly, by American army and navy officers when they sought the coöperation of the Filipinos in fighting the Spaniards in Manila.

C. The Filipinos are capable of self-government.

I. They are no less intelligent as a people than are the people of Cuba and of other self-governing nations.

(a) Admiral Dewey's statement.

(b) Average of education in the Philippines as compared with that in self-governing countries.

II. Under the American administration, the legislature of the Philippines has successfully carried on an important function of government.

(a) Statement of Governor-General Forbes as to efficiency of legislature.

(b) Record of essentially meritorious bills introduced and passed.

III. Under the American administration, Filipinos in municipal positions have served with efficiency and economy.

(a) Notable examples of Filipinos in positions of high responsibility.

(b) The greatly increasing number of Filipino clerks in municipal offices.

(c) The greatly increasing number of Filipino teachers in the schools.

IV. We should not withhold absolute independence from the Filipinos merely because they could not at once set up an "ideal" democracy.

(a) Our own experience, and the experience of other nations, show that self-government does not progress smoothly and without hindrance towards the goal of the "ideal" democracy.

D. The argument that the Filipinos, standing alone, could not protect themselves against foreign aggression, is not valid so far as the question of giving them absolute independence is concerned.

I. The integrity of the Islands could be guaranteed by international agreement.

II. American armed forces in the Philippines are not sufficient to protect the Islands against a hostile force of any great size.

(a) Size of American armed forces in the Philippines.

E. As far as America is concerned, the retention of the Philippines is undesirable politically and economically.

I. The Philippines are not fitted to become a part of our nation.

(a) The Islands are too distant.

(b) The Filipinos are of an entirely different race from us.

(c) Desiring independence, the Filipinos would never be contented under our government.

II. The Philippines are an expense.

(a) Cost to America.[12]

Note that the foregoing brief includes not only the positive arguments to be advanced by the affirmative side, but also the answers to arguments of opponents. The main point *D*, to cite but one example, is in answer to an argument which, in all likelihood, would be advanced by the negative side.

[12] Reading *down* the brief, the contentions are connected to their supporting points by the conjunction *for* (*because, since*). Also reading *down* the brief, the supporting points answer the question, How do you know? Reading *up* the brief—from each group of supporting points to its contention—connection is made by the conjunction *therefore* (*hence, consequently*).

By reducing to the form of a brief the information resulting from your reading, you are able to bring every bit of material into some definite bearing. You are able definitely to determine just what each fact noted down has to do with the line of argument you plan to establish, just what each fact noted down proves. If some fact does not fit into the brief, either its bearing is not clearly understood, or else the fact itself has no bearing and should consequently be omitted.

The brief serves as an index of the points you have assembled; it does not, however, serve as a plan to be followed in presenting these points. The points are presented in accordance with a plan of organization by paragraphs (beginning, developing, and concluding) which already has been discussed. This plan of organization does not differ entirely from the plan laid down by the brief. It is likely that the order of the larger reasons will be the same in the two plans. But in the matter of proportioning space, the two plans often will differ widely. For example, in working out the argument, Point *I*, under *A*, being easily established, is, perhaps, dealt with in one short paragraph; whereas, Point *II*, under *C*, being less easily established, is, perhaps, dealt with in several paragraphs. Likewise, in the matter of ordering the various facts in support of any one of the larger reasons, the plans often will differ widely. The brief, for example, always puts the main conclusion first and the supporting reasons afterward, presenting the material in accordance with the deductive order; but often, in presenting the argument, the more effective order for the organization of a paragraph, or of several paragraphs, is the reverse order, that is, the inductive order. Again, in the matter of beginning and ending the written composition or the speech, the two plans differ widely; for the brief takes no account of important functions served by the beginning and concluding paragraphs. In fact, the brief is a comparatively elaborate and inelastic plan adapted

rather to studying than to presenting information about a subject.

EXERCISE

After consulting for adequate information books, pamphlets, and magazines, in the library, write the *brief* of an argument suggested by one of the titles on page 390.

EXERCISE

On the basis of information indicated in the brief you drew up in fulfilling the assignment given under the exercise immediately preceding, write an argumentative whole composition. Write the whole composition-thought, and organize your beginning, developing, and concluding paragraphs on the basis of this thought, in accordance with the plan laid down in Chapter 17. In this connection, re-read carefully the argumentative whole composition on pages 330-332. Pay special attention to the effective employment of inductive, and of deductive, processes of reasoning, in developing your line of argument. (See page 304, and pages 382-385.)

SUGGESTED READING: ARGUMENTATION

Representative British Orations. 3 vols.

Representative American Orations. 3 vols.

Debaters' Handbook Series, published by H. W. Wilson Company, Minneapolis. This series contains selected articles on various questions of general interest.

Newspaper and magazine editorials which the teacher may select.

Magazine articles which the teacher may select, including such articles as: "The Sales Tax," Samuel Spring; *Atlantic Monthly*, June, 1921. "Shall We Abolish the Income Tax?" Samuel Spring; *Century Magazine*, December, 1921. "Reflections on the Income Tax," Bernhard Knollenberg; *Atlantic Monthly*, July, 1920. "The Excess-Profits Tax," Bernhard Knollenberg; *Atlantic Monthly*, July, 1920. "Relative Values in Prohibition," Louis Graves; *Atlantic Monthly*, April, 1921. "The Human Side of Business Administration," B. S. Rowntree; *Atlantic Monthly*, April, 1922. "The Daily Press," Moorfield Storey; *Atlantic Monthly*, January, 1922. "Dare the United States Remain a Minority Stockholder?" Henry Adams Gibbons; *Century Magazine*, April, 1921. "In Defense of the Coal Grate," in "The Point of View"; *Scribner's Magazine*, January, 1922. "Poking Fun at Grammar," C. H. Ward; *Scribner's Magazine*, February, 1922. "Why Not Swap the Philippines for Some-

thing Nearer Home?'' E. E. Slosson; *Independent*, February 28, 1916. ''Limitations and Objections to Municipal Ownership,'' C. M. Rosencrantz; *Annals of the American Academy*, January, 1915.

III. DESCRIPTION

Descriptive writing aims to arouse in the mind of the reader an image or a series of images corresponding as nearly as possible to an image or series of images in the mind of the writer. These images are generally referred to as pictures, since they often are images of things as they are seen; but it must be remembered that description concerns itself also with images of things as they are heard, smelt, felt, and tasted.

I. UNITY

The Central Impression.

A paragraph, or a whole composition, of descriptive writing has unity. But this unity cannot be definitely expressed in a single sentence, as can the unity of a well-written expository or argumentative paragraph or whole composition. Examine in this connection the following descriptive paragraph:

The sun from the wind-swept sky glistened upon the fresh green of the huckleberry bushes. The breeze billowed out the wash-lines, filling the clothes, only to jerk them back and empty them again. At the three houses at the end of the slope, a new flood of water leaking over the stones, down the hill, was a signal to the world, but more especially to her two immediate neighbors, that Mrs. Dougherty was only ten minutes late in getting the laundry out. The stream of suds reflected the color of the rainbow—SARAH ATHERTON; ''Paths from a Diamond Patch,'' *Scribner's Magazine*, July, 1920.

We are aware that the paragraph as a whole has unity; for it conveys to us a central impression, and each detail contributes definitely to the development of this impression. We may attempt on our own behalf to express this unity of impression in some such sentence as, ''It was a windy but sunny day in spring.'' But as soon as we write the sentence, we

realize that it will not convey accurately and definitely to another person the impression we have in mind. We realize, in fact, that this sentence applies in its vague way to some paragraph we have elsewhere read, as well as to the paragraph under consideration. And further we realize that the two paragraphs to which the sentence applies convey to us impressions which, although perhaps somewhat similar in nature, are yet dissimilar.

As a matter of fact, a descriptive paragraph conveys a unit of impression; whereas an expository or an argumentative paragraph expresses a unit of thought. A descriptive paragraph or whole composition, having for its chief aim that of being interesting, concerns itself with creating one central impression, awakening thereby one central predominating feeling, or emotion,—a feeling of sympathy, of joy, of pity, or what not. But an expository or an argumentative paragraph or whole composition, having for its chief aim that of being clear, concerns itself with expressing one central thought, by presenting to the reader's understanding facts embodied in certain information. Now facts are relatively tangible things; they are capable of being expressed in definite terms. But impressions and feelings are relatively intangible things; they are not capable of being expressed in definite terms. It is possible, for example, so definitely to sum up for a friend the facts of a speech on foreign trade he did not hear, that he will be able to share with us the precise facts. But it is not possible so definitely to convey to him the feeling awakened in us by a beautiful sunset he did not see, that he will be able to share with us the precise feeling. If we are sufficiently skilled in the art of writing, we can suggest the feeling so vividly that our reader will, in some degree, share the feeling with us; but, no matter how skilled, we cannot express feeling in terms so definite as those in which we express facts.

In the following descriptive paragraph, note that the writer has expressed, as nearly as can be, the central impression in the first sentence:

The early morning at Trivandrum is a period of unspeakable sadness. A murmur of human voices is heard before the wild and sad dawn breaks through the pallor of the sky, sounds that seemed to come from a distance, from the inclosure sacred to Brahma; a cry that is like that of humanity itself waking to new tortures, and ever oppressed by thoughts of death. The birds then make their homage to the returning sun, but their morning serenade has not the charming gaiety of those that sing in our meadows in the springtime. Here the twitterings of the smaller birds are drowned by the mocking voices of the parakeets, and the funereal croakings of the crows. First, one or two isolated croaks are given as a signal, then a hundred and a thousand join in fearful concert to celebrate the glories of death. Crows are everywhere; the whole of India is infested with them, and even here, in Travancore, the land of peace and enchantment, their cries are heard directly the day breaks; their voices fill the vaulted arches of the palms, and serve to dim the joy of all that lives and wakes under the glorious foliage. They say "Here we watch, we who wait for the death of all that lives. Our prey is certain and everything will belong to us."—PIERRE LOTI.

Examine for unity of impression the descriptive paragraph by Frank Norris on page 443. Note that each detail included within the paragraph is vitally concerned in building up the precise impression the paragraph conveys. Fix this impression in your mind as definitely as possible and then see with what degree of definiteness you can express the impression in a topic sentence.

In descriptive writing, then, unity is not a unity that can be summed up definitely in a single sentence; for it is a unity that is attained by details held together by how a writer feels, not by how he thinks. For this reason, the best way to attain unity in description is to select for your theme some subject concerning which you feel a single, vivid impression. With this feeling impelling you, very likely you will succeed in conveying to the reader those details which were responsible for the feeling. Thus, many highly effective descriptions have

been written under the impulsion of strong and vivid emotion. Note in the following descriptive passage how vividly the observer's emotions influence not only the selection of included details, but also the manner in which the details are described:

One of those drifting trees grounded on the shelving shore, just by the house, and Almayer, neglecting his dream, watched it with languid interest. The tree swung slowly round, amid the hiss and foam of the water, and soon getting free of the obstruction began to move down stream again, rolling slowly over, raising upwards a long, denuded branch, like a hand lifted in mute appeal to heaven against the river's brutal and unnecessary violence. Almayer's interest in the fate of the tree increased rapidly. He leaned over to see if it would clear the low point below. It did; then he drew back, thinking that now its course was free down to the sea, and he envied the lot of that inanimate thing now growing small and indistinct in the deepening darkness. As he lost sight of it altogether he began to wonder how far out to sea it would drift. Would the current carry it north or south? South, probably, till it drifted in sight of Celebes, as far as Macassar, perhaps!—JOSEPH CONRAD.

Note, in the following passage from Stevenson's "Markheim," how Markheim's feeling of terror influences the manner in which details are described:

Time had some score of small voices in that shop, some stately and slow as was becoming to their great age; others garrulous and hurried. All these told out the seconds in an intricate chorus of tickings. Then the passage of a lad's feet, heavily running on the pavement, broke in upon these smaller voices and startled Markheim into the consciousness of his surroundings. He looked about him awfully. The candle stood on the counter, its flame solemnly wagging in a draught; and by that inconsiderable movement, the whole room was filled with noiseless bustle and kept heaving like a sea: the tall shadows nodding, the gross blots of darkness swelling and dwindling as with respiration, the faces of the portraits and the china gods changing and wavering like images in water. The inner door stood ajar, and peered into that leaguer of shadows with a long slit of daylight like a pointing finger.

We shall continue our discussion of unity, under two headings:

1. Limit the subject so that it will not cover too much ground for the proposed length of the theme.
2. Within the limits set by the subject, select details on the basis of their relative effectiveness in developing the central impression.

1. Limit the subject so that it will not cover too much ground for the proposed length of the theme.

In descriptive writing, the best way to keep the subject from covering too much ground is to limit the interval of time covered by the description. A description that covers the brief space of a moment or two, or even an hour or two, may well include an abundance of definite detail, without undue length. But a description that covers a day or several days runs the danger of including either so little definite detail as to be ineffective, or so much detail as to be unduly extended.

Keep, then, the time of your description within reasonable limits; and, further, select that brief time which is most characteristic. For example, in describing a crowd at a football game, seize upon that most characteristic moment when the rival teams run on to the field, and the crowd rises in the stands to waive pennants and streamers and to cheer wildly. It is then that the crowd in many ways is unlike other crowds with which the reader is familiar. Do not weaken the effect by previous description of how the crowd poured in through the entrances and were ushered to their seats, for such description applies as well to a crowd at a professional baseball game or at a circus. The events of that moment are not characteristic only of a crowd at a football game. To sum up: In a short descriptive theme, limit yourself as far as possible to a brief, characteristic moment.

2. Within the limits set by the subject, select details on the basis of their relative effectiveness in developing the central impression.

Having fixed the limits of the subject within a brief time that is characteristic, proceed with a selection of details from among those that come within this time; for all details within even a brief, characteristic moment will be found too numerous to be included. Select, then, details that are themselves most characteristic. During the brief time that the rival football teams are running on to the field, What is there that is characteristic of the crowd at the game? What motions, and attitudes, and sounds, and colors, stamp this particular crowd at this one high point of enthusiasm, as different from other crowds under conditions somewhat similar? These are the questions that must be asked, and answered, in selecting the characteristic details.

EXERCISE

Write a descriptive paragraph suggested by one of the following titles, or by some other title in which you are immediately and vitally interested.[13] In the first sentence of the paragraph, express, as nearly as you can, the central impression. In selecting your descriptive details, limit the subject so that it will not cover too much ground for the proposed length of the paragraph; and, within the limits set by the subject, select details on the basis of their relative effectiveness in developing the central impression. (See pages 395-400.)

1. A camp-fire at night.
2. The railway-station of a country town.
3. A grocery.
4. At a football game.

[13] The work which the student is doing in history, in literature, and in other branches of study, often will suggest titles for descriptive whole compositions. Such work may suggest, for example, the titles "Columbus Landing in America"; "Balboa Discovering the Pacific Ocean"; "The Field of the Cloth of Gold"; "The Old Custom-house as Hawthorne Describes It," and numerous similar titles. Compositions based upon thoughts suggested by titles similar to the foregoing, should, as a rule, be written during the class hour, from memory; in no event, should they be a mere rendering in paraphrase of what the student has read.

5. The school grounds.
6. The view from my window.
7. The interior of a bank.
8. A morning in June.
9. Twilight in June.
10. A bay (or river) in the moonlight.
11. A storm.
12. An abandoned farm.
13. A deserted dwelling.
14. A classroom.
15. A Fourth-of-July celebration.

II. EMPHASIS

In descriptive writing, emphasis is obtained by the three methods discussed in Chapters 16 and 17: by devoting more space to important details than is devoted to relatively unimportant details; by placing important details in important positions; and by iterating important details. However, the chief method of attaining emphasis in descriptive writing is by conveying impressions vividly. The more vivid the impression the more significant will it appear to the reader.

We may obtain vividness of impression by use of an abundance of *concrete details* stated in *definite terms.* Read the following two passages with a view to determining which one conveys to you the more vivid impression:

The main deck was dark aft, but half-way from forward, through the open doors of the forecastle, two streaks of brilliant light cut the shadow of the quiet night that lay upon the ship. A hum of voices was heard there, while port and starboard, in the illuminated doorways, silhouettes of moving men appeared for a moment, very black, without relief, like figures cut out of sheet tin. The ship was ready for sea. The carpenter had driven in the last wedge of the main-hatch battens, and, throwing down his maul, had wiped his face with great deliberation, just on the stroke of five. The decks had been swept, the windlass oiled and made ready to heave up the anchor; the big tow-rope lay in long bights along one side of the main deck, with one end carried up and hung over the bows, in readiness for the tug that would come paddling and hissing noisily, hot and smoky, in the limpid, cool quietness of the early morning. The captain was ashore, where he had been engaging some new

hands to make up his full crew; and, the work of the day over, the ship's officers had kept out of the way, glad of a little breathing-time. Soon after dark the few liberty-men and the new hands began to arrive in shore-boats rowed by white-clad Asiatics, who clamoured fiercely for payment before coming alongside the gangway-ladder. The feverish and shrill babble of Eastern language struggled against the masterful tones of tipsy seamen, who argued against brazen claims and dishonest hopes by profane shouts. The resplendent and bestarred peace of the East was torn into squalid tatters by howls of rage and shrieks of lament raised over sums ranging from five annas to half a rupee; and every soul afloat in Bombay Harbour became aware that new hands were joining the *Narcissus*.—JOSEPH CONRAD.

The main deck was dark aft, but half-way from forward there was light. Voices were heard and men moved in and out of the doorways. The ship was ready for sea. All the regular preparations for sailing had been completed. The captain was ashore, where he had been engaging some new hands to make up his full crew; and, the work of the day over, the ship's officers had kept out of the way, glad of a little breathing-time. Soon after dark, the few liberty-men and the new hands began to arrive in boats rowed by Asiatics. A clamor ensued as the sailors argued with the boatmen over the amount to be paid for passage.

Each passage contains the same facts. In the first, the impression created is definite, the feeling awakened is vivid; in the second, the impression is indefinite, the feeling is vague. And the reason for this difference is not difficult to determine. The first passage includes an abundance of concrete details,—details of particular persons and things, of particular sounds and smells, of particular actions; whereas, the second passage omits most of these details. It is the concrete details which cause us to picture the scene so vividly that we imagine ourselves present.

The definition of *concrete* is *embodied in actual existence*.[14] Concrete details are life-like details—details that form a part of life itself. They are details that reproduce the actual conditions of life, and, by so doing, recall vividly to mind

[14] At this point, the student will do well to review the discussion of the effective use of words that call up concrete images, under *Diction*.

what we have sometimes seen, heard, smelt, felt, and tasted. (See page 262.) In the following paragraph, for example, many of the concrete details definitely expressed are details of things heard:

It was a pitchy-black night, as stifling as a June night can be, and the *loo*, the red-hot wind from the westward, was booming along the tinder-dry trees and pretending that the rain was on its heels. Now and again a spot of almost boiling water would fall on the dust with the flop of a frog, but all our weary world knew that was only pretense. It was a shade cooler in the pressroom than in the office, so I sat there, while the type ticked and clicked, and the night-jars hooted at the windows, and the all but naked compositors wiped the sweat from their foreheads and called for water. The thing that was keeping us back, whatever it was, would not come off, though the *loo* drooped and the last type was set, and the whole round earth stood still in the choking heat, with its finger on its lip, to wait the event. I drowsed, and wondered whether the telegraph was a blessing, and whether this dying man, or struggling people, might be aware of the inconvenience the delay was causing. There was no special reason beyond the heat and worry to make tension, but, as the clock-hands crept up to three o'clock and the machines spun their fly-wheels two or three times to see that all was in order, before I said the word that would set them off, I could have shrieked aloud.—KIPLING.

By the use of concrete details definitely expressed, it is possible to convey a vivid mental image in a single sentence:

The Toll House, standing alone by the wayside under nodding pines, with its streamlet and water-tank; its backwoods, toll-bar, and well trodden croquet ground; the ostler standing by the stable door, chewing a straw; a glimpse of the Chinese cook in the back parts; and Mr. Hoddy in the bar, gravely alert and serviceable, and equally anxious to lend or borrow books;—dozed all day long in the dusty sunshine, more than half asleep.

In each of the following descriptive paragraphs, Balzac, by the use of concrete details definitely expressed, conveys to us a vivid mental image of a distinct character. The topic sentences are italicized:

Mme. Grandet's face was thin and wrinkled and yellow as saffron; she was awkward and slow in her movements, one of those beings who

seem born to be tyrannized over. She was a large-boned woman, with a large nose, large eyes, and a prominent forehead; there seemed to be, at first sight, some dim suggestion of a resemblance between her and some shriveled, spongy, dried-up fruit. The few teeth that remained to her were dark and discolored; there were deep lines fretted about her mouth, and her chin was something after the "nutcracker" pattern. She was a good sort of woman, and a La Bertellière to the backbone. The Abbé Cruchot had more than once found occasion to tell her that she had not been so bad looking when she was young, and she did not disagree with him. An angelic sweetness of disposition, the helpless meekness of an insect in the hands of cruel children, a sincere piety, a kindly heart, and an even temper that nothing could ruffle or sour, had gained universal respect and pity for her.

For Eugénie was both tall and strongly built. *She had nothing of the prettiness that ordinary people admire; but her beauty was unmistakable, and of a kind in which artists alone delight.* A painter in quest of an exalted and spiritual type, searching women's faces for the beauty which Raphael dreamed of and conjured into being, the eyes full of proud humility, the pure outlines, often due to some chance inspiration of the artist, but which a virtuous and Christian life can alone acquire and preserve,—a painter haunted by this ideal would have seen at once in Eugénie Grandet's face her unconscious and innate nobility of soul, a world of love behind the quiet brow, and in the way she had with her eyelids and in her eyes that divine something which baffles description. There was a serene tranquillity about her features, unspoiled and unwearied by the expression of pleasure; it was as if you watched, across some placid lake, the shadowy outlines of hills far off against the sky. The beauty of Eugénie's face, so quiet and so softly covered, was like that of some fair, half-opened flower about which the light seems to hover; in its quality of restfulness, its subtle revelation of a beautiful nature, lay the charm that attracted beholders. Eugénie was still on the daisied brink of life, where illusions blossom and joys are gathered which are not known in later days. So she looked in the glass, and with no thought of love as yet in her mind, she said, "He will not give me a thought; I am too ugly!"

More than any other one error, lack of definiteness of detail in descriptive writing is responsible for failure to win interest. And this lack is generally due to the writer's failure to observe carefully and accurately the person or thing he is about to describe. He cannot definitely suggest to the reader

concrete details unless he himself has first perceived these details.

Acquire, then, the habit of observation. Observe, on the street, at the football game, at the railroad-station, wherever you may be, concrete details that seem to you distinctive of the scene: details of sound, of motion, of attitude, of color, of form. Fix in your mind the exact attitude of the football half back as he plunges into the opposing line of scrimmage; the color, and sound, and motion, of the jostling crowds on the street; the attitude of passengers leaning out of the windows of a train halted at a wayside-station. First fix in your own mind a clear image of these scenes in their definite and essential details,—then will you be in a position to re-create the image in the mind of a reader.

Concrete details, definitely stated, will most certainly convey a vivid impression to the reader if they associate themselves in his memory with past experience. This principle is easily illustrated. In a poem by James Whitcomb Riley, there is mention of "the old clock on the stairs." For persons living in one-story California bungalows, the mention of this concrete detail is not likely to create a vivid impression or to awaken a keen emotion, since its mention is not associated by them with their own experiences. But for many persons living in those Indiana homes where for years it was the custom to have "an old clock on the stairs," this mention is so closely associated with their experiences of bygone days, that, by calling to mind events of happiness and sorrow, it gives rise to very vivid impressions and awakens very poignant feelings, indeed.

And in this circumstance, after all, lies the very source of that deep interest which everyone feels in descriptive and in narrative writing. My description of a beautiful sunset I have seen, will interest you if it recalls vividly to you a beautiful sunset you have seen. My narrative of my first lonely

days at college, will interest you if it recalls to you the first lonely days you spent in identical or similar surroundings. For in calling up the memory of your experiences, I shall have awakened the feelings that accompanied those experiences. On the one hand, then, description and narration may be called the literature of experience; their chief concern is with human experience and with its accompanying feelings: while, on the other hand, exposition and argumentation may be called the literature of thought; their chief concern is with knowledge which human beings have acquired through thinking. A descriptive passage like

> A drove of fishes, painted like the rainbow and billed like parrots, hovered up in the shadow of the schooner, and passed clear of it, and glinted in the submarine sun. They were beautiful like birds, and their silent passage impressed him like a strain of song.—

is effective because it recalls to us some past experience of listening to beautiful music; and, by recalling this experience, awakens within us the feeling of peace and calm, and of pure delight, that accompanied the experience—the precise feeling which the writer, for the purposes of his description, desires to awaken. An expository passage like

> Nor does the process of induction and deduction by which a lady, finding a stain of a peculiar kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way, in kind, from that by which Adams and Leverrier discovered a new planet.—

is effective because it calls to our attention the resemblance between a bit of knowledge with which we are familiar, and a bit of knowledge with which we are unfamiliar; and, by a process of comparison, gives us an understanding of the unfamiliar bit of knowledge. In selecting material for the descriptive passage, the writer asked himself: What has my reader felt? In selecting material for the expository passage, the writer asked himself: What knowledge has my reader acquired? What does he know?

EXERCISE

Write a descriptive paragraph suggested by one of the following titles, or by some other title in which you are immediately and vitally interested. Fix the limits of the subject within a brief time that is most characteristic, and then, within this brief time, select details that are themselves most characteristic. (See pages 399-400.) Be certain that the details selected are *concrete* details and that they are *stated in definite terms.* (See pages 439-445 and 401-406.)

1. The waiting-room at a railway-station.
2. A band concert in a park on a hot night.
3. A traffic officer.
4. A country constable.
5. An interesting character.
6. The wealthiest man in our town.
7. The best-beloved man in our town.
8. My mother (or father).
9. The scene upon a football-field immediately after a game.
10. The scene at a picnic.

III. COHERENCE

It is usually a good plan to begin a description with the general impression which the object to be described has created, whether it be an impression of grandeur, massiveness, graceful beauty, or what not. This practice fixes in the reader's mind from the start the fundamental image. The details properly included in the description can then be presented one by one. These details can be arranged in accordance with the nearness in space of the objects described or with their prominence in space. In the first instance, the writer describes first the object nearest at hand, then the object next in nearness; in the second instance, he describes first the object that made upon him the most striking impression, then the object that made the next most striking impression.[15] As a rule, the best order for the arrangement of details is that order in which the objects were observed by the writer. In the following descriptive passage, Joseph Conrad first gives

[15] Compare page 355.

us an impression of *lofty and cool* warehouses and then, by the addition of concrete details definitely stated, makes the impression still more vivid:

After those twenty years, standing in the close and stifling heat of a Bornean evening, he recalled with pleasurable regret the image of Hudig's lofty and cool warehouses with their long and straight avenues of gin cases and bales of Manchester goods; the big door swinging noiselessly; the dim light of the place, so delightful after the glare of the streets; the little railed-off spaces amongst piles of merchandise where the Chinese clerks, neat, cool, and sad-eyed, wrote rapidly and in silence amidst the din of the working gangs rolling casks or shifting cases to a muttered song, ending with a desperate yell. At the upper end, facing the great door, there was a larger space, railed off, well lighted; there the noise was subdued by distance, and above it rose the soft and continuous clink of silver guilders which other discreet Chinamen were counting and piling up under the supervision of Mr. Vinck, the cashier, the genius presiding in the place—the right hand of the Master.

In that clear space Almayer worked at his table not far from a little green painted door, by which always stood a Malay in a red sash and turban, and whose hand, holding a small string dangling from above, moved up and down with the regularity of a machine. The string worked a punkah on the other side of the green door, where the so-called private office was, and where old Hudig—the Master—sat enthroned, holding noisy receptions. Sometimes the little door would fly open, disclosing to the outer world, through the bluish haze of tobacco smoke, a long table loaded with bottles of various shapes and tall water-pitchers, rattan easy chairs occupied by noisy men in sprawling attitudes, while the Master would put his head through, and, holding by the handle, would grunt confidentially to Vinck; perhaps send an order thundering down the warehouse, or spy a hesitating stranger and greet him with a friendly roar, "Welgome, Gapitan! ver' you gome vrom? Bali, eh? Got bonies? I vant bonies! Vant all you got; ha! ha! ha! Gome in!" Then the stranger was dragged in, in a tempest of yells, the door was shut, and the usual noises refilled the place; the song of the workmen, the rumble of barrels, the scratch of rapid pens; while above all rose the musical chink of broad silver pieces streaming ceaselessly through the yellow fingers of the attentive Chinamen.

In the following descriptive passage, Dickens first gives the general impression made upon David Copperfield—an im-

pression of a "ship-looking thing"—and then the details as they were observed by David:

I looked in all directions, as far as I could stare over the wilderness, and away at the sea, and away at the river, but no house could I make out. There was a black barge, or some other kind of superannuated boat, not far off, high and dry on the ground, with an iron funnel sticking out of it for a chimney and smoking very cosily; but nothing else in the way of a habitation that was visible to *me*.

"That's not it?" said I. "That ship-looking thing?"

"That's it, Mas'r Davy," returned Ham.

If it had been Aladdin's palace, roc's egg and all, I suppose I could not have been more charmed with the romantic idea of living in it. There was a delightful little door cut in the side, and it was roofed in, and there were little windows in it; but the wonderful charm of it was, that it was a real boat which had no doubt been upon the water hundreds of times, and which had never been intended to be lived in, on dry land. That was the captivation of it to me. If it had been meant to be lived in, I might have thought it small, or inconvenient, or lonely; but never having been designed for any such use, it became a perfect abode.

It was beautifully clean inside, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. The tray was kept from tumbling down, by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot that were grouped around the book. On the walls there were some common colored pictures, framed and glazed, of scripture subjects; such as I have never seen since in the hands of peddlars, without seeing the whole interior of Peggotty's brother's house again, at one view. Abraham in red going to sacrifice Isaac in blue, and Daniel in yellow cast into a den of green lions, were the most prominent of these. Over the little mantle-shelf was a picture of the *Sarah Jane* lugger, built at Sunderland, with a real little wooden stern stuck on it; a work of art, combining composition with carpentry, which I considered to be one of the most enviable possessions that the world could afford. There were some hooks in the beams of the ceiling, the use of which I did not divine then; and some lockers and boxes and conveniences of that sort, which served for seats and eked out the chairs.

Note, in the following descriptive paragraph, that the first sentence gives the general impression and that the rest of the sentences in the paragraph develop this impression vividly by concrete details definitely expressed:

Upon the main thoroughfares, a weird and muffled pandemonium prevails. From out the heart of the yellow-reddish murk resounds the beat of horses' hoofs; now and then a spark flies close from their iron shoes. Hoarse warning cries are heard from everywhere, and sometimes, where the fog for a moment is thinned, exaggerated shapes and monstrous figures loom up and creep along, great trucks, wains, and omnibuses with lanterns lit and the drivers leading the horses. Then again strange man-shaped spots appear, like demons come from infernal corridors; they swell out of the darkness surrounded by faint red haloes. These are pedestrians preceded by link-boys, bearing their flaming torches to guide their patrons on their way. The lofty and powerful electric arc-lights, so keenly radiant when the air is clear, now sputter dismally, invisible save at a few yards. From directly below the iron standards, the fierce arc is dimmed to the luminosity of a red-hot ember. Before some of the railway stations wave great gasoline flambeaux, and fires in iron cressets struggle with the fog—like beacons before the sea-castle of some medieval robber-lord. The detonators, placed upon the railway tracks in place of light signals, incessantly rend the air. The curbs are cumbered with useless hackney and hansom cabs, the horses unharnessed, the drivers disconsolate. The crawling omnibuses, blundering along the indistinguishable streets, often meet or mount upon the sidewalks amidst cries and wild confusion, and there they remain, like ships becalmed at night. Those huge Behemoths and cars of Juggernaut, the gigantic, double-decked motor-omnibuses, with their two lurid yellow eyes and little sparks of red and green, stand trembling and snorting with impatience, immersed and obliterated in the fog. Universal night enthralls the world-metropolis; its currents of commerce stagnate in its veins, its mighty plans and purposes are frustrated or delayed, and this central heart of the trade of the whole earth is standing still in a dark paralysis.—Herman Scheffauer.

In the following descriptive paragraph by Stevenson, the plan, or design, of the object to be described is brought out clearly at the beginning in order that the reader may have a framework on which to support the details mentioned later in this paragraph and in succeeding paragraphs:

The Bay of Monterey has been compared by no less a person than General Sherman to a bent fishing-hook; and the comparison, if less important than the march through Georgia, still shows the eye of the soldier for topography. Santa Cruz is exposed at the shank; the mouth of the Salinas river is at the middle bend; and Monterey itself is cosily ensconced beside the barb. This the ancient capital of California faces across the bay, while the Pacific ocean, though hidden by low hills and forests, bombards her left flank and rear with never-dying surf. In front of the town, the long line of sea-beach trends north and northwest, and then westward to enclose the bay. The waves which lap so quietly about the jetties of Monterey grow louder and larger in the distance; you can see the breakers leaping high and white by day; at night, the outline of the shore is traced in transparent silver by the moonlight and the flying foam; and from all round, even in quiet weather, the low, distant, thrilling roar of the Pacific hangs over the coast and the adjacent country like smoke above a battle.

In the following descriptive passage, the general impression made by London Bridge is first given; then the plan, or design, of the bridge; then the various details distinctive of the bridge:

A strange kind of bridge it was; huge and massive, and seemingly of great antiquity. It had an arched back, like that of a hog, a high balustrade, and, at either side, at intervals, were stone bowers bulking over the river, but open on the other side, and furnished with a semi-circular bench. Though the bridge was wide—very wide—it was all too narrow for the concourse upon it. Thousands of human beings were pouring over the bridge. But what chiefly struck my attention was a double row of carts and wagons, the generality drawn by horses as large as elephants, each row striving hard in a different direction, and not unfrequently brought to a standstill. Oh, the cracking of whips, the shouts and oaths of the carters, and the grating of wheels upon the enormous stones that formed the pavement. In fact, there was a wild hurly-burly upon the bridge, which nearly deafened me. But if upon the bridge there was a confusion, below it there was a confusion ten times confounded. The tide, which was fast ebbing, obstructed by the immense piers of the old bridge, poured beneath the arches with a fall of several feet, forming in the river below as many whirlpools as there were arches. Truly tremendous was the roar of the descending waters, and the bellow of the tremendous gulfs, which swallowed them for a time, and then cast them forth, foaming and frothing from their horrid

wombs. Slowly advancing along the bridge, I came to the highest point, and there I stood still, close beside one of the stone bowers, in which beside a fruit stall, sat an old woman, with a pan of charcoal at her feet, and a book in her hand, in which she appeared to be reading intently. There I stood, just above the principal arch, looking through the balustrade at the scene that presented itself—and such a scene! Towards the left bank of the river, a forest of masts, thick and close, as far as the eye could reach; spacious wharfs, surmounted with gigantic edifices; and, far away, Cæsar's Castle, with its White Tower. To the right another forest of masts, and a maze of building, from which, here and there, shot up to the sky chimneys taller than Cleopatra's Needle, vomiting forth huge wreaths of that black smoke which forms the canopy —occasionally a gorgeous one—of the more than Babel City. Stretching before me, the troubled breast of the mighty river, and, immediately below, the main whirlpool of the Thames—the Maelstrom of the bulwarks of the middle arch—a grisly pool, which, with its superabundance of horror, fascinated me.—GEORGE BORROW.

The arrangement of descriptive details in accordance with the happening of events, is an arrangement that may often be followed to good advantage. This order is the narrative order —the order of "story-telling." As a rule, it is easily and readily followed by the writer, because, once his recital of events has started, he will find that the various details incline to associate themselves one with another as a result of the action of one detail upon another. The narrative order is particularly desirable in that it gets away from the monotony which often results from a mere listing, or enumerating, of descriptive details in "catalogue" fashion. In the following passage, descriptive details are arranged in accordance with the narrative order:

They kept together on the road along the turnpike, and up the winding road by the river, which they followed for some miles. The river was very lovely, curving down along its sandy beds, pausing now and then under broad basswood trees, or running in dark, swift, silent currents under tangles of wild grape vines, and drooping alders, and haw trees. At one of these lovely spots, the three vets sat down on the thick green sward to rest "on Smith's account." The leaves of the trees

were as fresh and green as in June; the jays called cheery greetings to them, and kingfishers darted to and fro with swooping, noiseless flight. —HAMLIN GARLAND.

Sometimes, descriptive details may be held together as the result of the action of one highly important detail upon the other details. In the following passage, for example, the dust clouds constitute the highly important detail; and the trees, the plain, the piled railway-sleepers, etc., constitute the details which are held together as the result of the action upon them of the important detail:

From time to time clouds of tawny dust rose from the ground without wind or warning, flung themselves tablecloth-wise among the tops of the parched trees, and came down again. Then a whirling dust-devil would scutter across the plain for a couple of miles, break, and fall outwards, though there was nothing to check its flight save a long line of piled railway-sleepers white with dust, a cluster of huts made of mud, condemned rails, and canvas, and the one squat four-roomed bungalow that belonged to the assistant engineer in charge of a section of the Guadhari State line under construction.

EXERCISE

Employing the narrative order (page 412), write a description suggested by one of the following titles, or by some other title in which you are immediately and vitally interested. At the beginning, give the general impression made by the thing you are to describe, and also the plan, or design of the thing. (See page 407.)

1. A department store two days before Christmas.
2. A circus parade.
3. Climbing a mountain.
4. Harvest-time.
5. My first long trip away from home.
6. Waiting for the mail.
7. A city street.
8. A country lane.
9. My home.
10. Between acts in a theater.

Point of View. The point of view in a literal sense, is that point at which the writer stands (in thought) to describe the

details that make up the scene. If, in describing extensive objects, the writer finds it necessary to change his point of view, coherence requires that due notice of the change be given the reader by some such explanation as, "Ascending the path and looking back at the ocean from the summit of the hill, we see," etc.

The first of the two following passages illustrates a fixed point of view, the second a changing point of view:

We stand far above the region of human habitation, and almost above the zone which the birds inhabit. Below us we see the whirling flights of crows and the eagles whose wings are stretched out motionlessly in the air. The country that we overlook is one where religion holds its extremest sway; temples are scattered everywhere, almost as abundantly as trees, and the red harvest of sacred pyramids emerges on all sides above the verdure. So plentifully do the sacred towers rise above the palms that from the height at which we are situated they resemble molehills in a field of grass. Those twenty-four monstrous towers down there, grouped like tents of an encampment, belong to the temple of Chri Ragam, the largest of the sanctuaries of Vishnu—where I am going tomorrow to see the passing of a solemn procession.

The town is situated at the base of the overhanging rock, and the complicated network of streets, the profusion of many-coloured temples, and the mosques, that are so white as to look bluish, are marked out as on a highly-coloured map; the holy ponds, which seem to swarm with black flies, shine like mirrors in the sun; these are not flies, however, but Brahmins at their morning ablutions. . . .

All the sounds of the animated and seething life below mingle as they rise up to us; the noise of the joyful town, the rumbling of zebu carts, the tom-toms and bagpipes of the streets, the croakings of the eternal crows, the screams of eagles, the psalms from the many temples beneath our feet, and the brayings of the sacred horns that never cease to echo round the sides of the rock on which we stand.—Pierre Loti.

A policeman—turbanless and fast asleep—lies across the road on the way to the Mosque of Wazir Khan. A bar of moonlight falls across the forehead and eyes of the sleeper, but he never stirs. It is close upon midnight and the heat seems to be increasing. The open square in front of the Mosque is crowded with corpses; and a man must pick his way carefully for fear of treading on them. The moonlight stripes the Mosque's high front of coloured enamel work in broad diagonal bands;

and each separate dreaming pigeon in the niches and corners of the masonry throws a squab little shadow. Sheeted ghosts rise up wearily from their pallets, and flit into the dark depths of the building. Is it possible to climb to the top of the great Minars, and thence to look down on the city? At all events, the attempt is worth making, and the chances are that the door of the staircase will be unlocked. Unlocked it is; but a deeply-sleeping janitor lies across the threshold, face turned to the Moon. A rat grunts, opens his eyes for a minute, turns round and goes to sleep again. All the heat of a decade of fierce Indian summers is stored in the pitch-black, polished walls of the corkscrew staircase. Half-way up there is something alive, warm, and feathery; and it snores. Driven from step to step as it catches the sound of my advance, it flutters to the top and reveals itself as a yellow-eyed, angry kite. Dozens of kites are asleep on this and the other Minars, and on the domes below. There is the shadow of a cool, or at least a less sultry breeze at the height; and, refreshed thereby, turn to look at the City of Dreadful Night.

Doré might have drawn it. Zola could describe it—this spectacle of sleeping thousands in the moonlight and in the shadow of the Moon. The roof-tops are crammed with men, women, and children; and the air is full of undistinguishable noises. They are restless in the City of Dreadful Night; and small wonder. The marvel is that they can even breathe. If you gaze intently at the multitude, you can see that they are almost as uneasy as a daylight crowd; but the tumult is subdued. Everywhere, in the strong light, you can watch the sleepers turning to and fro; shifting their beds and again resettling them. In the pit-like courtyards there is the same movement.

The pitiless Moon shows it all. Shows, too, the plains outside the city and here and there a hand's-breadth of the Ravee without the walls. Shows lastly a splash of glittering silver on a house-top almost directly below the mosque Minar. Some poor soul has risen to throw a jar of water over his fevered body; the tinkle of the falling water strikes faintly on the ear. . . .—KIPLING.[16]

The Beginning. Since a description aims to create unity of impression, no introductory or explanatory details should be included apart from the central impression. This principle is most often violated by the introduction of explanatory details at the beginning of a descriptive passage. The best

[16] The passage by Borrow on pages 411-412 also illustrates a changing point of view.

plan, therefore, is to start immediately with description (not with explanation) and, if possible, to start at some high point in the action. If explanation is necessary, work it into the description as inconspicuously as possible later on—not at the beginning.

The Conclusion. In descriptive writing, the conclusion strengthens and brings to a climax the central impression which concrete details have developed earlier in the composition. The conclusion usually consists of a striking detail, or group of striking details, for reinforcing in the last sentences the central impression which the passage as a whole aims to create.[17]

We seldom employ descriptive writing as a unit that performs a function of its own; as a general rule we employ it as a fragment that helps perform some function distinctive of expository, argumentative, or narrative writing. Usually, we describe things, not solely for the purpose of picturing them to the reader, but largely for the purpose of helping to clarify a point in our explanation, or of helping to establish a point in our argument, or of helping to arouse emotional interest in our narrative. For this reason, a whole composition that contains a considerable amount of descriptive writing, will likely be organized in accordance with the plan of organization for expository and for argumentative writing discussed in Chapters 16 and 17, or in accordance with the plan of organization for narrative writing discussed in this chapter.

EXERCISE

At first from a distance, and then from near at hand, describe a school grounds; a college campus; a city street; a farmhouse; a burning building; or a crowd at a football game. (See pages 413-415.)

SUGGESTED READING: DESCRIPTION

Browning; "My Last Duchess," "How They Carried the Good News from Ghent to Aix."

[17] Compare page 300.

Conrad; "The Nigger of the Narcissus," particularly the first and last chapters.
Stevenson; "A Lodging for the Night," "The Ebb Tide," "Silverado Squatters," "Across the Plains," "An Inland Voyage," "Travels with a Donkey."
Hardy; "The Return of the Native," "The Three Strangers."
Kipling; "Kim," "A Fleet in Being," "The City of Dreadful Night."
Dickens; "David Copperfield," "Oliver Twist."
George Eliot; "Silas Marner," "Mill on the Floss."
Scott; "Ivanhoe," "Lady of the Lake."
Ruskin; "Mornings in Florence."
Irving; "The Alhambra."
Hawthorne; "The House of the Seven Gables."
Poe; "The Fall of the House of Usher," "The Pit and the Pendulum."
Howells; "Familiar Spanish Travels."
Thoreau; "Walden," "Excursions."
Mark Twain; "Joan of Arc," "Innocents Abroad."
Coleridge; "The Ancient Mariner."
Goldsmith; "The Deserted Village," "The Vicar of Wakefield."
Burns; "The Cotter's Saturday Night."
Keats; "Eve of St. Agnes," "Ode to a Nightingale."
Shelley; "To a Skylark," "To a Cloud."

IV. NARRATION

Since narration "tells what happened,"[18] its chief characteristic is action or change. It is the function of most verbs to express action; verbs, therefore, are of more importance in narration than any other part of speech. In the following narrative, note the employment of a large number of verbs:

And Reuben returned unto the pit; and, behold, Joseph was not in the pit; and he rent his clothes. And he returned unto his brethren, and said, The child is not; and I, whither shall I go? And they took Joseph's coat and killed a kid of the goats, and dipped the coat in the blood; and they sent the coat of many colors, and they brought it to their father; and said, This have we found; know now whether it is thy son's coat or no. And he knew it, and said, It is my son's coat; an evil beast hath devoured him; Joseph is without doubt rent in pieces. And Jacob rent his clothes, and put a sackcloth upon his loins, and mourned for his son many days. And all his sons and all his daughters rose up

[18] Compare footnote, pages 264-265.

to comfort him; but he refused to be comforted; and he said, For I will go down into the grave unto my son mourning. Thus his father wept over him. And the Midianites sold him into Egypt unto Potiphar, an officer of Pharaoh's, a captain of the guard.

I. UNITY

The Century Dictionary gives the following definition of narration:

Narration is the orderly recital of the details and particulars of some transaction or event, or of some series of transactions or events.

An examination of the following short narrative, will make clear precisely what is meant by a *transaction or event*, as a narrative unit; and what is meant by the *details and particulars* of such transaction or event.

An automobile driven by William A. Jones, an inventor of 927 Hollister Street, skidded on the slippery pavement while turning on to Skyline Boulevard from Tunnel Road late yesterday afternoon. The machine, swerving sharply, collided head-on with an automobile coming down the boulevard. Thrown from his car by the impact of the collision, Mr. Jones fortunately landed upon a pile of loose dirt which workmen had left at one side of the boulevard. He escaped with minor injuries.

Mr. Jones' fortunate escape from serious injury is the event which constitutes the central unit of the foregoing narrative. This event is a comparatively small unit. In George Eliot's "Silas Marner"—a much longer narrative—the event—a much larger unit—is *the regeneration of Silas Marner.* And each detail in the novel, from Marner's experiences at Lantern Yard to the last years of his life, is a detail of this event. The central event of the narrative by Stevenson on pages 427-428, is *Stevenson's narrow escape from drowning;* that of the narrative by Burroughs on page 429, *the tragic loss of the bird's nest.*

In the narrative we have just read, the several lesser events, or happenings, are among the details and particulars which form the central event. These lesser events are: the

skidding of the automobile on the slippery pavement, its colliding with another machine, Mr. Jones' being thrown from his automobile, and his landing upon the pile of loose dirt. The omission of any one of these happenings would leave incomplete the recital of the central event; the omission would withhold from the reader a happening which he must know about if he is to understand fully the central event. On the other hand, the addition of lesser events *not immediately concerned in the building up of the central event,* would destroy at once the unity of the passage. In this connection, examine the following narrative paragraph, a rewritten version of the paragraph we have just been discussing:

William A. Jones, an inventor of 927 Hollister Street, left his home at four o'clock yesterday afternoon in his automobile. He stopped at the Ashbury Service Station of the National Oil Company at the foot of Tunnel Road for a fresh supply of gasoline. His automobile skidded while turning on to Skyline Boulevard from Tunnel Road. The machine, swerving sharply, collided head-on with an automobile coming down the boulevard. Thrown from his car by the impact of the collision, Mr. Jones fortunately landed upon a pile of loose dirt which workmen had left at one side of the boulevard. He escaped with minor injuries.

Because the lesser events—Jones' leaving home, and his stopping for gasoline—are but remotely connected with the central event—his escaping from serious injury,—these lesser events have no place in the unified narrative.

Thus far, we have seen that the details and particulars of the central event include events, or happenings, which make up the central event. Further details and particulars include (a) details of the *setting* (the time and place of the action); and (b) details of the *persons* (characters) *or things* involved in the action. In the first narrative of Mr. Jones' fortunate escape from serious injury, the time of the action is late yesterday; the place, the intersection of Skyline Boulevard and Tunnel Road; the chief character is Mr. Jones, and the

incidental characters are the workmen who had left a pile of loose dirt at one side of the road. These details of setting and of character were selected upon the basis of their effectiveness in conveying to the reader an understanding of the central event.

If details of setting and of character are added to the narrative, it must be for the reason that they contribute to a clearer and more appreciative understanding of the central event and for no other reason.

We might, for example, add to the foregoing narrative passage the following details without destroying the unity of the passage:

It was raining late yesterday afternoon when William Jones, an inventor, turned his automobile on to Skyline Boulevard from Tunnel Road. The rain was not coming down hard enough to attract the attention of the absent-minded Mr. Jones, but it was coming down hard enough to make slippery the pavement at this point on the grade. Mr. Jones, bent upon his most recent invention and oblivious of the rain, swerved too sharply in making the turn. The machine, skidding, collided head-on with an automobile coming down the boulevard. Thrown from his car by the impact of the collision, Inventor Jones fortunately landed upon a pile of loose dirt which workmen had left at one side of the boulevard. He escaped with minor injuries.

Here the added details of setting and of character are immediately pertinent to the central event; hence their inclusion does not destroy the unity of the passage. The rewritten version simply marks a *change in the purpose* of the writer. In his selection of details for the original narrative, the purpose of the writer is to supply in a matter-of-fact way a bit of information concerning a news event; for the rewritten narrative, his purpose is to supply in an amusing way this bit of information. Hence, it is apparent that the purpose of the writer determines his selection of *details and particulars of any event or transaction.*

Burroughs' purpose in telling the event of the destruction of the bird's nest (page 429), is to establish a sympathetic

appreciation of the mother bird's desperate and plucky, but ill-fated, struggle against odds. Stevenson's purpose in telling the event of his narrow escape from death (pages 427-428), is to establish an appreciation of the point that, in the face of death, "He clung to his paddle." Dickens' purpose in telling the event of the trip to Yarmouth (pages 422-423), is to show David Copperfield's childish impressions of the trip. And, in every case cited, details of the event were selected on the basis of their effectiveness in working out the writer's purpose. Dickens, for example, might have told many other details of the trip to Yarmouth, but he selected for telling only those details significant of his purpose—namely, to show David Copperfield's childish impressions.

The central purpose of the narrative may be explicitly stated or it may be implied. In a fable, for example, the purpose usually is explicitly stated; in many other narratives, as in that on pages 424-425 and that on page 429, the purpose is implied by the peculiar atmosphere or tone which distinguishes the narrative. Whether explicitly stated or implied, the one central purpose of the writer must be strictly adhered to throughout the narrative. And embodied in this requirement of singleness of purpose, is the additional requirement of singleness of tone. The tone depends upon the nature of the feelings, or emotions, which the writer awakens. Therefore, when we say that a composition should be consistent in tone, we mean that it should be consistent in awakening one predominating feeling, or emotion. The predominating feeling awakened by the recital of Mr. Jones' misadventure, is a feeling that inclines us toward laughter; that awakened by the recital of the mother bird's tragic fate (page 429) is one that inclines us toward tears. The predominating emotion of the former recital is one of humor; of the latter, one of pity. The unity of tone evident in either of the narratives, would be destroyed if in any part we were, in the one instance, to

raise or, in the other instance, to lower the emotional level. Unity of tone would disappear if the humorous recital of Mr. Jones' misadventure were, in part, pitched in the higher tone that characterizes the serious recital; or, if the recital of the mother bird's tragic fate were, in part, pitched in the lower tone that characterizes a recital intended to be humorous. Note that, in each case, destroying the unity of tone would defeat the writer's purpose in telling the narrative.

To sum up thus far our discussion of unity in narration: Narration is the orderly recital of the details and particulars of some transaction or event, or of some series of transactions or events. The *details and particulars* of the central transaction or event include (1) the several lesser events comprised in the central event; (2) details of the setting (the time and place of the action); and (3) details of the persons (characters) or things involved in the action. These details and particulars are all selected in accordance with the *purpose* of the writer in reciting the central event. To determine the central event, the details and particulars of the event, and the purpose of the writer, examine the following narrative:

The carrier's horse was the laziest horse in the world, I should hope, and shuffled along, with his head down, as if he liked to keep people waiting to whom the packages were directed. I fancied, indeed, that he sometimes chuckled audibly over this reflection, but the carrier said he was only troubled with a cough.

The carrier had a way of keeping his head down, like his horse, and of drooping sleepily forward as he drove, with one of his arms on each of his knees. I say "drove," but it struck me that the cart would have gone to Yarmouth quite as well without him, for the horse did all that; and as to conversation, he had no idea of it but whistling.

Peggoty had a basket of refreshments on her knee, which would have lasted us handsomely, if we had been going to London by the same conveyance. We ate a good deal, and slept a good deal. Pegotty always went to sleep with her chin upon the handle of the basket, her hold of which never relaxed; and I could not have believed unless I had heard her do it, that one defenceless woman could have snored so much.

We had so many deviations up and down lanes, and were such a long

time delivering a bedstead at a public-house, and calling at other places, that I was quite tired, and very glad, when we saw Yarmouth. It looked rather spongy and soppy, I thought, as I carried my eye over the great dull waste that lay across the river; and I could not help wondering, if the world were really as round as my geography-book said, how any part of it could be so flat. But I reflected that Yarmouth might be situated at one of the poles; which would account for it.—DICKENS.

Thus far, we have seen that unity limits our selection to those details of the central event which are in accord with our purpose in writing the narrative. Unity imposes two additional requirements: that of *Unity of Subject,* and that of *Unity of Action.* Unity of subject requires that we give prominence to one and to only one of the persons or things involved in the action; unity of action requires that we concentrate upon one and upon only one line of action,—that line which leads straightway from the beginning of the narrative to the conclusion, or outcome, of the central event. We may introduce other characters and another line of action, but we must relate them closely, in subordinate positions, to the chief character and to the chief line of action.[19]

As for unity of subject, note, in the narrative on page 429, that it is the mother bird that holds the center of interest; in the narrative on pages 427-428, the canoeist; in the narrative on pages 424-425, the boy's mother.

In attaining unity of action, the main line of action may be conveniently divided into three periods: (1) the beginning of the action; (2) the course of the action; and (3) the conclusion, or outcome. The action should begin at that point from which it is possible to proceed most readily and most swiftly through the course of the action to a full understanding of its outcome. During the course of the action, there should be no interjection of unnecessary details, no turning aside from the forthright progress of action along its main line. Therefore,

[19] In a complex narrative, an *obstacle* diverts the forward movement of the action from the direction of any one definite outcome. (See page 427.)

with the outcome of the action constantly in mind, plan a beginning that will start the narrative as speedily as possible in the direction of the outcome; and then, during the course of the action, keep the action moving constantly in that direction. In the following narrative, the beginning, the course, and the conclusion of the action are easily distinguished:

One night, as he lay in bed, the winds had carried to him the clangoring of the church bell as some enthusiast jerked the rope frantically to tell the twisted news of a great battle. This voice of the people rejoicing in the night had made him shiver in a prolonged ecstasy of excitement. Later, he had gone down to his mother's room and had spoken thus: "Ma, I 'm going to enlist."

"Henry, don't you be a fool," his mother had replied. She had then covered her face with the quilt. There was an end to the matter for that night.

Nevertheless, the next morning he had gone to a town that was near his mother's farm and had enlisted in a company that was forming there. When he returned home his mother was milking the brindle cow. Four others stood waiting. "Ma, I 've enlisted," he had said to her diffidently. There was a short silence. "The Lord's will be done, Henry," she had finally replied, and had then continued to milk the brindle cow.

When he had stood in the doorway with his soldier's clothes on his back, and with the light of excitement and expectancy in his eyes almost defeating the glow of regret for the home bonds, he had seen two tears leaving their trails on his mother's scarred cheeks.

Still, she had disappointed him by saying nothing whatever about returning with his shield or on it. He had privately primed himself for a beautiful scene. He had prepared certain sentences which he thought could be used with touching effect. But her words destroyed his plans. She had doggedly peeled potatoes and addressed him as follows: "You watch out, Henry, an' take good care of yerself in this here fighting business—you watch out, an' take good care of yerself. Don't go a-thinkin' you can lick the hull rebel army at the start, because yeh can't. Yer jest one little feller amongst a hull lot of others, and yeh 've got to keep quiet an' do what they tell ye. I know how you are, Henry.

"I 've knet yeh eight pair of socks, Henry, and I 've put in all yer best shirts, because I want my boy to be jest as warm and comf'able as

anybody in the army. Whenever they get holes in 'em, I want yeh to send 'em right-away back to me, so 's I kin dern 'em.

"An' allus be careful an' choose yer comp'ny. There 's lots of bad men in the army, Henry. The army makes 'em wild, and they like nothing better than the job of leading off a young feller like you, as ain't never been away from home much and has allus had a mother, an' a-learning 'em to drink and swear. Keep clear of them folks, Henry. I don't want yeh to ever do anything, Henry, that yeh would be 'shamed to let me know about. Jest think as if I was a-watching yeh. If yeh keep that in yer mind allus, I guess yeh 'll come out about right.

"Yeh must allus remember yer father, too, child, an' remember he never drunk a drop of licker in his life, and seldom swore a cross oath.

"I don't know what else to tell yeh, Henry, excepting that yeh must never do no shirking, child, on my account If so be a time comes when yeh have to be kilt or do a mean thing, why, Henry, don't think of anything 'cept what's right, because there's many a woman has to bear up 'ginst sech things these times, and the Lord 'll take keer of us all.

"Don't forgit about the socks and the shirts, child; and I 've put a cup of blackberry jam with yer bundle, because I know yeh like it above all things. Good-by, Henry. Watch out, and be a good boy."

He had, of course, been impatient under the ordeal of this speech. It had not been quite what he expected, and he had borne it with an air of irritation. He departed feeling vague relief.

Still, when he had looked back from the gate, he had seen his mother kneeling among the potato parings. Her brown face, upraised, was stained with tears, and her spare form was quivering. He bowed his head and went on, feeling suddenly ashamed of his purposes.—STEPHEN CRANE; "The Red Badge of Courage."

EXERCISE

Write a narrative suggested by one of the following titles, or by any other title in which you are immediately and vitally interested.[20] State in writing the central event, and the purpose, of the narrative; and select details and particulars in accordance with the central event and purpose.

1. A strange coincidence.
2. A thrilling experience.
3. My first fight.

[20] The work which the student is doing in history, in literature, and in other branches of study, often will suggest titles for narrative whole compositions. Such work may suggest, for example, the titles, "The Story of Columbus and Queen Isabella"; "The Story of How Poe's 'Raven' Came to Be Written"; and numerous similar titles.

4. Robbing a beehive.
5. My first evening at the theater.
6. Hunting.
7. Fishing.
8. A dog in the schoolroom.
9. Running away from home.

II. COHERENCE

Narration consists of an *orderly* recital of the details and particulars of a transaction or event, or of a series of transactions or events. To attain coherence, arrange narrative details in chronological order or in order of cause and effect. The most effective arrangement is one in which the two orders coincide.

III. EMPHASIS

To attain emphasis by position, arrange the narrative details so that the reader's interest will increase steadily as he reads on, until it reaches the summit, or highest point, at, or near, the end. Any arrangement which has the virtue of coherence will naturally produce this effect of steadily increasing interest, since the more we know of a subject the more we are interested in it. But the effect may be greatly enhanced by selecting and arranging the details in such manner as to withhold the more important and striking details until the latter part of the narrative.

To attain emphasis by space, determine what scenes, what characters (particularly, what character), and what happenings, are the most important; and allow these details more space than you give to relatively unimportant details.

To attain emphasis by vividness of detail, cause the reader to visualize important scenes, important characters, and important happenings. Narrative writing, like descriptive, has for its chief aim that of making the reader feel toward the subject as the writer feels toward it; hence an effective way of attaining emphasis is through the vivid presentation of

concrete details. Narration is similar to description in that it gives rise to images in the mind of the reader; it is different from description in that these images do not blend, as in description, into a single picture, but, instead, pass before the reader in a series, each image leading to the next until the end is reached.[21]

Narratives may be divided into two general classes: Simple and Complex. Each type includes the elements already discussed. A complex narrative, however, includes an element missing in a simple narrative: an *obstacle* which interrupts the forward movement, or progress, of the action. To discover the obstacle and to ascertain its effect upon the progress of the action, examine the following complex narrative:

Shortly after our re-embarkation, while I was leading by a long way, and still full of a noble, exulting spirit in honour of the sun, the swift pace, and the church bells, the river made one of its leonine pounces round a corner, and I was aware of another fallen tree within a stone-cast. I had my back-board down in a trice, and aimed for a place where the trunk seemed high enough above the water, and the branches not too thick to let me slip below. When a man has just vowed eternal brotherhood with the universe he is not in a temper to take great determinations coolly, and this, which might have been a very important determination for me, had not been taken under a happy star. The tree caught me about the chest, and while I was yet struggling to make less of myself and get through, the river took the matter out of my hands and bereaved me of my boat. The *Arethusa* swung round broadside on, leaned over, ejected so much of me as remained on board, and, thus disencumbered, whipped under the tree, righted, and went merrily away down stream.

I do not know how long it was before I scrambled on to the tree to which I was left clinging, but it was longer than I cared about. My thoughts were of a grave and almost sombre character, but I still clung to my paddle. The stream ran away with my heels as fast as I could pull up my shoulders, and I seemed, by the weight, to have all the water of the *Oise* in my trousers' pockets. You can never know, till you try it,

[21] A review, at this point, of means of attaining emphasis by vividness of detail, as discussed in this chapter, under Description, and in the chapter on Diction, will be well worth while.

what a dead pull a river makes against a man. Death himself had me by the heels, for this was his last ambuscade, and he must now join personally in the fray. And still I held to my paddle. At last I dragged myself on to my stomach on the trunk, and lay there a breathless sop, with a mingled sense of humour and injustice. A poor figure I must have presented to *Burns* upon the hill-top with his team. But there was the paddle in my hand. On my tomb, if I ever have one, I mean to get these words inscribed: "He clung to his paddle."—STEVENSON.

In the foregoing complex narrative, an obstacle—the fallen tree—diverts the forward movement of the action from the direction of any one definite outcome, or conclusion. The action, as a result of the introduction of the obstacle, moves now in the direction of an outcome fortunate for the canoeist, and now in the direction of an outcome unfortunate for the canoeist. And not until near the end do we know what the outcome is. Note that, in the simple narrative on pages 422-423, the action progresses steadily and without interruption in the direction of its natural conclusion; no obstacle is present to check its forward movement.

A study of the foregoing complex narrative will make clear certain characteristics of complex narratives in general. The *obstacle* brings about a *conflict* between opposing forces—the canoeist, and the river. Uncertainty as to the outcome of this conflict awakens in the reader *suspense,* an attitude that may be defined as that of expectant curiosity with which he awaits the outcome of action. The event which determines the outcome marks the *summit of the climax;* at this point, the highest point of the reader's interest, the opposing forces come to grapple for final settlement. In the foregoing narrative, the summit of the climax is reached with the words "At last I dragged myself . . . ," for this event determines the outcome. Following immediately the summit of the climax and making clear to the reader the outcome of the action, the *conclusion* brings the narrative to an end.

To determine the *obstacle,* the *conflict,* the *summit of the climax,* and the *conclusion,* examine the following complex narrative:

In May, a song sparrow, which had evidently met with disaster earlier in the season, built its nest in a thick mass of woodbine against the side of my house, about fifteen feet from the ground. Perhaps it took its hint from its cousin, the English sparrow. The nest was admirably placed, protected from storms by the overhanging eaves and from all eyes by the thick screen of leaves. Only by patiently watching the suspicious bird as she lingered with food in her beak, did I discover its whereabouts. The brood is safe, I thought, without doubt. (Details of setting give time, place, and circumstances.) But it was not: the nest was pillaged one night, either by an owl, or else by a rat that had climbed into the vine, seeking an entrance to the house. (Detail of action introduces obstacle; period of suspense, leading up to summit of climax, follows.) The mother bird, after reflecting upon her ill-luck about a week, seemed to resolve to try a different system of tactics, and to throw all appearances of concealment aside. She built a nest a few yards from the house, beside the drive, upon a smooth piece of greensward. There was not a weed or a shrub or anything whatever to conceal it or mark its site. The structure was completed, and incubation had begun, before I discovered what was going on. "Well, well," I said, looking down upon the bird almost at my feet, "this is going to the other extreme indeed; now the cats will have you." The desperate little bird sat there day after day, looking like a brown leaf pressed down in the short green grass. As the weather grew hot, her position became very trying. It was no longer a question of keeping the eggs warm, but of keeping them from roasting. The sun had no mercy on her and she fairly panted in the middle of the day. In such an emergency the male has been known to perch above the sitting female, and shade her with outstretched wings. But in this case there was no perch for the male bird, had he been disposed to make a sunshade of himself. (Period of suspense draws to a close; moment of action that will decide the conclusion, or outcome, is at hand.) I thought to lend a hand in that direction myself, and so stuck a leafy twig beside the nest. This was probably an unwise interference; it guided disaster to the spot; the nest was broken up, and the mother bird probably caught, as I never saw her afterward (Summit of climax, and Conclusion).—JOHN BURROUGHS.

The Obstacle. The obstacle is anything which obstructs

the forward movement of the action and thus brings about a conflict. The conflict it brings about may be one between man and the forces of nature, as in many stories of life in Alaska, and as in the narrative by Stevenson we have just read. The conflict may be also a conflict between man and man, perhaps between two rivals in love, or between two rivals in business. Or, it may be one between the good and the bad forces within man, as in Stevenson's "Dr. Jekyll and Mr. Hyde." In most fictitious narratives the conflict is between man and man. The chief character of the story, in attaining the goal of his desires, is opposed by a second character.

The Characters. The characters in a narrative should act in a plausible way, in a way that seems appropriate to real persons of like disposition, under like conditions. The actions of a character are naturally determined by forces either within or without. Forces within include the character's feelings and the acts of the will. For example: a character may act because of a deep emotion of jealousy, or pity, or despair; or because, exerting his will power, he determines to adopt a certain course, and not the alternate course. Forces without comprise those which result from a character's surroundings or "environment." For example: a character born and bred in a fishing village, true to the traditions of his class, may give his life in an attempt during a storm at sea to save the lives of his companions. The most important forces which arise from environment are *social forces,* meaning forces which are the result of the laws, traditions, and customs, of the community in which a person moves. In the most effective narratives, a character is represented as acting as a result of a combination of forces within and without.

Characters should talk, as well as act, in a plausible way. The best conversation is that which shows the true nature of the characters and at the same time contributes to the progress of the action. Note how this twofold purpose of conver-

sation is accomplished in the narrative by Stephen Crane on pages 424-425.

The Beginning of the Narrative. The beginning gives the setting (the time and place of the action), introduces the characters, and starts the progress of the action. Since the essential characteristic of narration is action, the best beginning is one in which the action gets under way at once, and in which the setting and characters are introduced promptly and with as little delay as possible to the forward movement of the action. The best beginning, in other words, is that in which the beginning of the narrative and the beginning of the action (page 423) are simultaneous. Examine the beginnings of narratives in this chapter, particularly of narratives on pages 424-425, and 429. Examine, too, the following narrative-beginning:

When Martha Hale opened the storm-door and got a cut of the north wind, she ran back for her big woolen scarf. As she hurriedly wound that round her head her eye made a scandalized sweep of her kitchen. It was no ordinary thing that called her away—it was probably farther from ordinary than anything that had ever happened in Dickson County. But what her eye took in was that her kitchen was in no shape for leaving: her bread all ready for mixing, half the flour sifted and half unsifted.

She hated to see things half done; but she had been at that when the team from town stopped to get Mr. Hale, and then the sheriff came running in to say that his wife wished Mrs. Hale would come too—adding, with a grin that he guessed she was getting scarey and wanted another woman along. So she had dropped everything right where it was.

"Martha!" now came her husband's impatient voice. "Don't keep folks waiting out here in the cold."

She again opened the storm-door, and this time joined the three men and the one woman waiting for her in the big two-seated buggy.

After she had the robes tucked around her she took another look at the woman who sat beside her on the back seat. She had met Mrs. Peters the year before at the county fair, and the thing she remembered about her was that she did n't seem like a sheriff 's wife. She was small and thin and did n't have a strong voice. Mrs. Gorman, sheriff 's wife before

Gorman went out and Peters came in, had a voice that somehow seemed to be backing up the law with every word. But if Mrs. Peters did n't look like a sheriff's wife, Peters made it up in looking like a sheriff. He was to a dot the kind of man who could get himself elected sheriff—a heavy man with a big voice, who was particularly genial with the law-abiding, as if to make it plain that he knew the difference between criminals and non-criminals. And right there it came into Mrs. Hale's mind, with a stab, that this man who was so pleasant and lively with all of them was going to the Wrights' now as sheriff.

"The country 's not very pleasant this time of year," Mrs. Peters at last ventured, as if she felt they ought to be talking as well as the men.

Mrs. Hale scarcely finished her reply, for they had gone up a little hill and could see the Wright place now, and seeing it did not make her feel like talking. It looked very lonesome this cold March morning. It has always been a lonesome-looking place. It was down in a hollow, and the poplar-trees around it were lonesome-looking trees. The men were looking at it and talking about what had happened. The county attorney was bending to one side of the buggy, and kept looking steadily at the place as they drew up to it.

"I 'm glad you came with me," Mrs. Peters said nervously, as the two women were about to follow the men in through the kitchen door.

Even after she had her foot on the door-step, her hand on the knob, Martha Hale had a moment of feeling she could not cross that threshold. And the reason it seemed she could n't cross it now was simply because she had n't crossed it before. Time and time again it had been in her mind, "I ought to go over and see Minnie Foster"—she still thought of her as Minnie Foster, though for twenty years she had been Mrs. Wright. And then there was always something to do and Minnie Foster would go from her mind. But *now* she could come.—SUSAN GLASPELL.

The Conclusion. The function of the conclusion is to let the reader know the outcome of the events related in the narrative; to let the reader know, for example, the result of the football game, or the fate of the principal character, or the solution of the mystery. The most interesting event of the narrative, the event marking the summit of the climax, comes just before the conclusion. Hence, the conclusion must be brief, for interest is now on the wane. A long-drawn conclusion is likely to bore the reader. If, when you approach the

end in writing a narrative, you find that a good deal of explanation is necessary to let the reader know "how the story turns out," you may be sure that you have planned your narrative poorly. The only thing to do in such case is to put aside your partly-written narrative and to start afresh with a different plan for organizing your material. The conclusion of the narrative on page 418, is given in a single sentence: "He escaped with minor injuries." The conclusion of the narrative on page 429, likewise is given in a single sentence: "This was probably an unwise interference; it guided disaster to the spot; the nest was broken up, and the mother bird probably caught, as I never saw her afterward."

EXERCISE

Write a complex narrative suggested by one of the following titles, or by some other title in which you are immediately and vitally interested. Plan a beginning in which the action gets under way with as little delay as possible, and a conclusion in which the action is brought to a close briefly and incisively. (See pages 431-433.) Your narrative must include the following elements: the obstacle, the conflict, suspense, the summit of the climax, and the conclusion. (See pages 428-430.)

1. My first day at school (or college).
2. An act of heroism.
3. How the game was won.
4. The most difficult examination I ever took.
5. When I thought I saw a ghost.
6. Caught in a storm.
7. Lost.
8. A perilous journey.
9. How I earned my first dollar.
10. An encounter with a snake (or with a mad dog).

SUGGESTED READING: NARRATION

Simple narratives may be found in "Lavengro," and "The Bible in Spain," Borrow; "Pilgrim's Progress," Bunyan; "Classic Myths," Gayley; "Silverado Squatters," "An Inland Voyage," "Travels with a Donkey," and "Across the Plains," Stevenson; "Steep Trails," Muir; "Walden," and "Excursions," Thoreau; "Far and Near," and "Fresh Fields," Burroughs. Kipling's

"Muhammed Din" is an excellent example of a short simple narrative.

Narratives that offer an exceptional opportunity for a study of plot: "The Ambitious Guest," Hawthorne; "A Child's Dream of a Star," Dickens; "The Three Strangers," Hardy; "The Gold-Bug," "The Purloined Letter," Poe; "The Suicide Club," "The Sire de Malétroit's Door," Stevenson; "The Man Who Was," "The Mark of the Beast," Kipling; "The Necklace," de Maupassant; "The Siege of Berlin," "The Last Class," Alphonse Daudet; "A Retrieved Reformation," "A Municipal Report," "The Last of the Troubadours," O. Henry.

Narratives that offer an exceptional opportunity for a study of character: "A Lodging for the Night," "Providence and the Guitar," Stevenson; "Wee Willie Winkle," "The Daughter of the Regiment," "Moti Guj—Mutineer," Kipling; "Tennessee's Partner," "Colonel Starbottle for the Plaintiff," Harte; "The Third Ingredient," O. Henry; "A New England Nun," in volume of the same name, Mary E. Wilkins Freeman; "The Lear," in "Short-Story Classics, American," Henry James; "Chun Ah Chun," London; "A Christmas Carol," Dickens.

Narratives that offer an exceptional opportunity for a study of setting: "The Fall of the House of Usher," "A Descent into the Maelstrom," Poe; "Markheim," Stevenson; "False Dawn," "At the End of the Passage," Kipling; "The Furnished Room," O. Henry; "Up the Coulée," in "Main Travelled Roads," Garland; "The End of the Tether," in "Youth," Conrad; "Tales of a Traveller," Irving.

Chapter XIX

[Outline]

DICTION

Rule LXXIV (page 437). *Exactness of Diction.* **Select the word that expresses your meaning exactly; do not be content with a word that expresses it only approximately.**

Rule LXXV (page 439). *Concreteness of Diction.* **To achieve vividness, select a word that creates a definite, concrete mental "picture"; do not be content with a word that creates an indefinite, vague "picture."**

Rule LXXVI (page 446). *Economy of Diction.* **Employ no more words than are necessary to express clearly and forcefully the ideas you wish to express.**

Rule LXXVII (page 448). *Triteness of Diction.* **Avoid the use of words and expressions which, because of too constant use, have become trite and stale.**

Rule LXXVIII (page 449). *Euphony of Diction.* **Avoid undue repetition of sound, especially the repetition of a sount that is harsh.**

Rule LXXIX (page 450). *Correctness of Diction.* **Avoid the use of words not in the language, and avoid the incorrect use of words in the language.**

Chapter XIX

DICTION

Under six headings, we shall take up the extremely important matter of the effective choice of words:

Exactness of Diction.
Concreteness of Diction.
Economy of Diction.
Triteness of Diction.
Euphony of Diction.
Correctness of Diction.

Rule LXXIV. ***Exactness of Diction.*** **Select the word that expresses your meaning exactly; do not be content with a word that expresses it only approximately.**

Direct your efforts toward familiarizing yourself with the exact meaning of words of everyday usage—words used in common speech—rather than toward adding to your vocabulary a large number of words that are unfamiliar to the average person. Bear in mind that the vocabulary of the average person does not contain more than two or three thousand words, and that of Shakespeare hardly more than fifteen thousand. Strive therefore to attain a high degree of effectiveness in the use of a relatively limited number of words.

In determining the exact meaning conveyed by words with which you are acquainted, observe, in your reading of standard authors, how this word, and how that word, is effectively used to convey this and that precise shade of meaning. Then,

too, refer constantly to a dictionary, and to a book of synonyms. In a book of synonyms, synonymous words are grouped, with an explanation, in the case of each word, of the precise shade of meaning it conveys. One word is said to be synonymous with another when the two words convey the same, or somewhat the same, meaning. For example, *say, testify,* and *assert* are synonymous, as are also *happening, adventure,* and *accident.*

A *general* word is one which logically contains within itself many words of more limited meaning; a specific word is one which does not. *Said* is a general word; *testified* is a specific word. Strictly speaking, *words are more or less general, more or less specific.* For example, the word *soldier* is, with respect to *man,* specific; but with respect to *veteran,* general. Definite and exact expression largely depends upon the employment of specific, rather than general, terms.

EXERCISE

Determine, by reference to a standard dictionary or to a book of synonyms, the exact difference in meaning among words in each of the following groups:

Say, state, affirm, assert, aver, cite, claim, declare, maintain, plead, testify, proclaim, tell.

Good, candid, frank genuine, sincere, just, straightforward, trustworthy, honorable.

Proposition, venture, undertaking, transaction, proposal, proffer, overture, suggestion.

EXAMPLES

Loose choice of words: The witness said he saw the happening.
Exact choice of words: The witness *testified* he saw the *accident.*

Loose choice of verb: "My patience is exhausted. I am ready to resign," he said.
Exact choice of verb: "My patience is exhausted. I am ready to resign," he *blurted out.*

Loose choice of nouns and verb: The soldier spoke concerning his friend.
Exact choice of nouns and verb: The *veteran pleaded* for his *comrade.*

Loose choice of adjective: This medicine has a bad taste.
Exact choice of adjective: This medicine has a *bitter* taste.

By consulting a dictionary or a book of synonyms, determine the exact difference in meaning between the two words in each of the following groups:

Foreigner, alien; assert, maintain; adduce, allege; benignant, charming; hackneyed, trite; exasperation, fretfulness; reveal, announce; answer, retort; hope, anticipate; frank, blunt; avocation, calling; cull, pick; origin, source; extensive, vast; silent, quiet; rich, wealthy.

In each of the following sentences, employ that synonym which seems to express the intended meaning the more definitely. Be prepared to give a reason for your choice.

1. The little gray squirrel kept out of the trap because he was (alert, wary).
2. After making certain that he had taken into consideration all the facts of the case, and that there was ample proof of the validity of every conclusion he had reached, he (asserted, stated) that the accused man was innocent.
3. Although you have given me to understand that you heartily approve of the policy I have followed, you have nevertheless (censured, reproved) me when my back was turned.
4. The (flash, flare) of light disappeared the next instant.
5. He (anticipated, apprehended) that his friend would not recover.

Rule LXXV. ***Concreteness of Diction.*** **To achieve vividness, select a word that creates a definite, concrete mental "picture"; do not be content with a word that creates an indefinite, vague "picture."**

Words are either *concrete* or *abstract,* in accordance with the nature of the images and sensations they recall to mind. Concrete words appeal directly to our stock of sense impressions, and thus are likely to recall to mind particular, rather than general, images and sensations. Abstract words do not appeal directly to our stock of sense impressions, and thus are likely to recall to mind general, rather than particular, images and sensations. There are degrees of concreteness; so that not all words possessing this quality have it in the

same degree. For example, the word *walk* is more concrete than the word *go*, which is essentially abstract; but more concrete than *walk* is *totter*. The word *totter* is distinctly concrete because of the sudden vividness with which it throws a particular image into the mind. An abstract word—like *go*—may recall particular images and sensations, but precisely what these images and sensations are depends upon ourselves—not upon the expression.

Abstract words are useful in conveying a general impression; concrete words, in conveying an impression that is vivid and definite.

Vague, general: The soldier walked down the street.
Definite, concrete: The feeble veteran tottered down the cobbled street.

Vague, general: The book gives us a vivid picture of the South Sea Islands.
Definite, concrete: The book pictures to us vividly the lonely, landlocked lagoons; the white, shining stretches of curving beach; the thousands of palm fronds waving gently in winds that blow across mile-wide, desolate valleys—the book gives us, in fact, a vivid and lasting picture of the South Sea Islands.

Vague, general: He enjoyed his vacation in the mountains.
Definite, vivid: He keenly enjoyed whipping the winding, shadow-flecked trout streams in the early morning or the late afternoon; or tramping for hours up and down the steep mountain trails; or lying at ease for long breathing spaces, gazing idly at the cool blue of the summer's sky, glimpsed between the leaves of oak or fir.

Vague, general: The smells, and sounds, of the forest delighted us.
Definite, vivid: The aromatic odor of green things growing in cool, damp places, of wild flowers, and of fir trees; the sound of an occasional bird chirping down at us from the branches of some tree far overhead, of crisp leaves crackling underfoot,—these things, the breath and the voice, of the forest,—delighted us.

Vague, general: He walked along the shady side of the road.
Definite, vivid: He *sauntered* along the shady side of the *country lane*.

Vague, general: Pretty birds flew ahead of us.
Definite, vivid: Birds of brilliant plumage flashed through the jungle ahead of us.

Vague, general: The thirsty dog drank the water.
Definite, vivid: The dog *eagerly lapped up* the water with his hot, parched tongue.

Vague, general: The sound of breakfast cooking awakened us.
Definite, vivid: The *sizzling of bacon frying in the pan* awakened us.

In general, three factors are involved in conveying a definite, vivid impression.

(1) The inclusion of definite details.
(2) The selection of concrete words.
(3) The employment of figures of speech.[1]

(1) *The inclusion of definite details.*

Note the many and exact details Kipling brings in when he conveys to us a vivid impression of a monastery in India:

In Northern India stood a monastery called The Chubára of Dhunni Bhagat. No one remembered who or what Dhunni Bhagat had been. He had lived his life, made a little money and spent it all, as every good Hindu should do, on a work of piety—the Chubara. This was full of brick cells, gaily painted with figures of Gods and elephants, where worn-out priests could sit and meditate on the latter end of things; the paths were brick paved, and the naked feet of thousands had worn them into gutters; great pipal trees overhung the windlass that whined all day long; and hosts of parrots tore through the trees. Crows and squirrels were tame in that place, for they knew that never a priest would touch them.[2]

Although the foregoing passage is a short one, we are told in definite detail of the brick cells, of the priests, of the paths, of the trees, of the windlass, of the parrots, and of the crows and squirrels.

(2) *The selection of concrete words.*
(3) *The employment of figures of speech.*

Note the choice of words, and the employment of figures of speech, in conveying a definite and vivid picture of a night scene in a city of India:

[1] See footnote on page 76.
[2] Kipling; "Mine Own People."

Doré might have drawn it! Zola could describe it—this spectacle of sleeping thousands in the moonlight and in the shadow of the Moon. The roof-tops are *crammed* with men, women, and children; and the air is full of undistinguishable noises. . . . The *pitiless* Moon shows it all. Shows, too, the plains outside the city, and here and there a hand's-breadth of the Ravee without the walls. Shows, lastly, *a splash of glittering silver* on a house-top almost directly below the mosque Minar. Some poor soul has risen to throw a jar of water over his fevered body; the *tinkle* of the falling water strikes faintly on the ear. Two or three other men, in far-off corners of the City of Dreadful Night, follow his example, and the *water flashes like heliographic signals.* A small cloud passes over the face of the Moon, and the city and its inhabitants—clear drawn in black and white before—fade into masses of black and deeper black. Still the unrestful noise continues, *the sigh of a great city overwhelmed* with the heat, and of a people seeking in vain for a rest. It is only the lower-class women who sleep on the house-tops. What must be the torment in the latticed senanas, where a few lamps are still *twinkling?* There are footfalls in the court below. It is the Meuzzin—faithful minister; but he ought to have been here an hour ago to tell the Faithful that prayer is better than sleep—the sleep that will not come to the city.[3]

In the foregoing paragraph, note the concreteness of such verbs as *crammed* and *flashes;* of expressions such as *a splash of glittering silver;* of figures of speech such as *water flashes like heliographic signals.* Note that personification is involved in an expression like *the sigh of a great city overwhelmed with the heat.* Such personification often adds vividness to descriptive writing and often is effectively employed in expressions like: *the hot, thirsty face of the desert;* and *the mountain rose before us.*

In descriptive writing, we may with good effect convey to the reader an impression of things as tasted, or felt, or smelt, or heard, as well as of things as seen. Note, in the foregoing descriptive passage, the word *tinkle,* which gives a very definite impression of sound.

In the following selection note the employment of concrete

[3] Kipling; "The City of Dreadful Night."

words—more particularly adjectives and nouns—in conveying a vivid impression of Mr. Pecksniff:

His very throat was *moral.* You saw a good deal of it. You looked over *a very low fence of white cravat* (whereof no man had ever beheld the tie, for he fastened it behind), and there it lay, *a valley between two jutting heights of collar, serene and whiskerless* before you. It seemed to say, on the part of Mr. Pecksniff, "There is no deception, ladies and gentlemen, all is peace, a holy calm pervades me." So did his hair, just grizzled with an iron gray, which was all brushed off his forehead, and stood bolt upright, or slightly drooped in kindred action with his heavy eyelids. So did his person, which was *sleek* though free from corpulency. So did his manner, which was *soft* and *oily.* In a word, even his plain, black suit, and state of widower, and dangling double eye-glass, all tended to the same purpose, and cried aloud, "Behold the *moral* Pecksniff!"[4]

Such words as *moral, sleek, soft, oily,* and such figures of speech as *a very low fence of white cravat,* and *a valley between two jutting heights of collar,* convey to us precisely that impression of Mr. Pecksniff which Dickens wishes to convey.

Note, again, the choice of concrete words, and the use of figures of speech:

There was neither sky, sun, nor horizon,—nothing but a brown purple haze of heat. *It was as though the earth were dying of apoplexy.*

From time to time clouds of *tawny* dust rose from the ground without wind or warning, *flung* themselves *tablecloth-wise* among the tops of parched trees, and came down again. Then a *whirling dust-devil* would *scutter* across the plain for a couple of miles, break, and fall outward, though there was nothing to check its flight save a long low line of piled railway-sleepers white with dust, a cluster of huts made of mud, and the one *squat* four-roomed bungalow that belonged to the assistant engineer in charge of a section of the Gudhari State line then under construction.[5]

The following paragraph by Frank Norris is a model of definite, vivid descriptive writing:

It was high noon, and the rays of the sun, that hung poised directly overhead in an *intolerable white glory,* fell straight as plummets upon

[4] Charles Dickens; "Martin Chuzzlewit."
[5] Kipling; "At the End of the Passage."

the roofs and streets of Guadalajara. The adobe walls and *sparse* brick sidewalks of the *drowsing* town radiated the heat in an *oily, quivering shimmer.* The leaves of the eucalyptus trees around the Plaza *drooped motionless, limp* and *relaxed,* under the *scorching, searching blaze.* The shadows of these trees had shrunk to their smallest circumference, contracting close about the trunks. The shade had *dwindled* to the breadth of a mere line. The sun was everywhere. The heat exhaling from brick and plaster and metal met the heat that steadily descended *blanketwise and smothering* from the *pale, scorched* sky. Only the lizards—they lived in chinks of the crumbling adobe and in interstices of the sidewalk—remained without, motionless, as if stuffed, their eyes closed to mere slits, *basking, stupefied with heat.* At long intervals the prolonged *drone* of an insect developed out of the silence, *vibrated* for a moment in a *soothing, somnolent,* long note, then trailed slowly into the quiet again. Somewhere in the interior of one of the 'dobe houses a guitar *snored and hummed sleepily.* On the roof of the hotel a group of pigeons cooed incessantly with *subdued, liquid murmurs,* very *plaintive;* a cat, perfectly white, with a pink nose and thin, pink lips, *dozed* complacently on a fence rail, full in the sun. In a corner of the Plaza three hens *wallowed* in the *baking hot* dust, their wings *fluttering, clucking comfortably.*[6]

Note that throughout the foregoing bit of descriptive writing, it is the author's aim to present a definite, and not a vague, picture. He does not content himself with saying, *some lizards could be seen outside;* but he visualizes these lizards for us in a definite, vivid fashion by saying, "lizards . . . remained without, motionless, as if stuffed, their eyes closed to mere slits, basking, stupefied with heat." He does not content himself with saying, *a cat could be seen;* but he visualizes for us this cat by explaining that it was "perfectly white, with a pink nose and thin, pink lips"; and, furthermore, he tells us definitely what the cat was doing—"dozing"—, and he tells us where the cat was dozing—"on a fence rail, full in the sun."

The impression Frank Norris wished to create is one of heat and inertia. Note how each word he selects contributes definitely toward creating this impression: *drowsing, oily,*

[6] Frank Norris; "The Octopus."

quivering, motionless, limp, relaxed, scorching, smothering, pale, scorched, somnolent, subdued, baking; shimmer, blaze, drone, murmurs, drooped, dwindled, basking, snored, hummed, dozed.

In selecting a word effective for our particular purpose, we must consider not only the *denotation* of the word, but also its *connotation.* The denotation of a word is what it merely *denotes,* what it plainly points out or designates, what it signifies after being stripped of its associations. The definition given by a dictionary tells us the denotation of a word. *Skylark,* for example, denotes *the common Old World lark, noted for its song, which it utters as it rises in almost perpendicular flight; campus* denotes *the grounds of a school, or the court enclosed by the buildings; home* denotes *one's fixed place of abode; family residence.* The connotation of a word is what it conveys as the result of the associations which attend it. *Skylark,* for example, being attended by various associations with which literature and life have surrounded it, connotes to the minds of English readers the beauty and the aspiration of poetry; and, in the case of those fortunate enough to have seen and heard the skylark "mount upwards in joyous song," *skylark* connotes the rare joy, the thrill, which attended that experience. *Campus* likely connotes moving groups of young persons, friendly faces, trees . . . , its exact connotation varying with the personal experience of the individual. The denotation of *home* is *one's fixed place of abode.* But how deep and rich is its connotation of happiness, of willing self-sacrifice, of devotion! The word *service,* although it denotes the act of serving, has so often been used as a shibboleth by persons without a sincere and unselfish desire to serve that it has acquired a doubtful reputation. The word *efficiency* is associated with business, and, by reason of this connotation, is not with discrimination applied to art.

EXERCISE: *Revise the following sentences in accordance with Rule 75*

1. From the top of the hill, we had an excellent view of the lights of the city at night.
2. A tree fell to the ground.
3. We saw many interesting things as we walked along the road in the early morning.
4. We heard something on the river, twenty yards away.
5. A beggar went by our house.
6. The camp cook put before us a fine breakfast.
7. The book gives a keen insight into the character of Abraham Lincoln.
8. "I will resist with all my might," the man said.
9. A rabbit ran in front of us.
10. A sailboat passed us.

Rule LXXVI. ***Economy of Diction.*** **Employ no more words than are necessary to express clearly and forcefully the ideas you wish to express.**

EXAMPLES

Wordy: The jars which were placed on the upper shelf were filled with delicious jam.

Improved: The jars on the upper shelf were filled with delicious jam. (The clause in the first sentence is replaced by a phrase in the second sentence.)

Wordy: The men who had been loyal were praised.

Improved: The loyal men were praised.

Wordy: There are, it is safe to say, three arguments which may be advanced in urging his election.

Improved: Three arguments may be advanced in urging his election.

Wordy: Those who had been friendly toward him were in a position of helplessness.

Improved: His friends were helpless.

Wordy: John Eberhardt is my next-door neighbor. I have known him for twenty-three years. He is the most prominent lawyer in our town.

Improved: John Eberhardt, my next-door neighbor, whom I have known for twenty-three years, is the most prominent lawyer in our town. (The short sentences are combined into a longer sentence.)

Wordy: With regard to the process, the principal difficulty that arose in connection with the operation of it was the large amount of dust; the success of it therefore depended as to whether it could or could not be collected without incurring a more or less prohibitive expense.

Improved: The success of the process depended upon the economical collection of dust made during the operation. (The first sentence is an example of the involved and wordy sort of sentence not infrequently seen in technical writing.)

Wordy: Of all the specimens of the canine breed he hitherto had seen, he was impelled to like this shaggy little animal of the type called Scotch Terrier best of all.

Improved: He liked this shaggy little Scotch Terrier better than any other dog. (The "too flowery" style is replaced by a simple, direct style.)

Wordy: When joined together, the two pieces of wood served as a handle. (We have here an example of *Tautology,* the useless repetition of an idea: *together* is unnecessary in that it merely repeats an idea already adequately expressed by *joined.* We might as well say *black blackbird* as to say *joined together.*)[7]

Improved: When joined, the two pieces of wood served as a handle.

Wordy, tautologic: We ascended up the mountain.

Improved: We ascended the mountain.

EXERCISE: *Revise the following sentences in accordance with Rule 76*

1. Exactly seven days ago today I had occasion to be among those present at the Chamber of Commerce banquet.
2. Persons who are in politics should realize that their success depends upon how loyally they serve the persons who cast the votes.
3. There is a certain kind of apple which is small and exceedingly well flavored which grows in several states, and it is known as the Jonathan apple.
4. Before we had gone any greater distance than a mile from where we started, James made a statement to the effect that he was tired.
5. He said it would be perfectly all right for us to return back the same road we had come.

[7] Sometimes (although not often) tautological expressions may properly be employed for purpose of emphasis: I regard the operation as absolutely necessary. He was annoyed, worried, harassed. (See page 157.)

Rule LXXVII. ***Triteness of Diction.*** **Avoid the use of expressions which, because of too constant use, have become trite and stale.**

The employment of trite, hackneyed expressions—expressions that have been used again and again—is certain to make our writing stilted, impersonal, and monotonous. Such expressions may be quotations from literature which have been too frequently used (*footprints on the sands of time*); or humorous substitutions (*the light fantastic*); or far-fetched synonyms (*Old Sol*); or other stale phrases from this source and from that. The following list of trite expressions is typical:

The psychological moment; the blushing bride; pearly teeth; feathered songsters; sadder but wiser; almond-eyed Celestials; paternal ancestor; the time of my life; the fair sex; last but not least; method in his madness; along this line; the lake stretched like a mirror; a single tree stands like a sentinel; the worse for wear; reigns supreme; monarch of all I survey; meets the eye; a distinguished Nimrod; the moon in all its glory; velvety grass; the cottage nestles below the hill; as luck would have it; nipped in the bud; too full for utterance; exception proves the rule; favor us with a selection; flushed with pride; beggars description; few equals and no superiors; conspicuous by his absence; green with envy; the arms of Morpheus; lost in thought; in our midst; a mouth like Cupid's bow; pugilistic encounter; a dull thud; silence broken only by; did justice to dinner; budding genius; a goodly number; doomed to disappointment; at one fell swoop; a river like a silvery ribbon; as some one has said; poor but honest; brave as a lion; brawny arms; single blessedness; the briny deep; alabaster brow; the grim reaper; repast; untiring efforts; replete with interest; those present; was the recipient of; was an impressive sight; made a pretty picture; nestled among the hills; fair maidens; waited in breathless suspense; order out of chaos; imbued with; those with whom he came into contact; variety is the spice of life; the best-laid plans of mice and men; all work and no play; make hay while the sun shines; all is not gold; music hath charms; never put off until tomorrow; the Buckeye State; the Sunflower State; the Gopher State; the Queen City.

The habit of employing high-sounding, pretentious expressions results often in the absurdity of talking in a monumental language about matters of molehill importance. A style in which the language is lofty or far-fetched in relation to the thought expressed, is sometimes ironically spoken of as "fine writing." The following sentence is an obvious example of "fine writing":

My gastronomical predilection for Epicurean delicacies constrained me to visit the domicile of a friend known far and wide for her culinary skill.

EXERCISE: *Revise the following sentences in accordance with Rule 77*

1. After the musicians had favored us with a selection, we wended our way home.
2. Any Freshman who fails to devote a considerable portion of his time to his studies is likely to reach the end of his first year at college a sadder but a wiser man.
3. Because I had failed to attend one of my lecture courses regularly, I was the recipient of a note from the Dean.
4. There was method in his madness, for, as luck would have it, we were without an alarm-clock.
5. The scene from my room beggars description. To the south, a sturdy row of mountains meets the eye; while to the east and west a lake stretches like a mirror.

Rule LXXVIII. ***Euphony of Diction.*** **Avoid undue repetition of sound, especially the repetition of a sound that is harsh.**

EXAMPLES

Undue repetition: His behavior, instead of helping, hurt his chances of being promoted.

Improved: His behavior lessened his chances of being promoted.

Undue repetition: So simple seemed the scheme that she did not hesitate to signify her approval.

Improved: The plan appeared to be so simple that she did not hesitate to approve it.

Undue repetition: He had no fear but that we were near. (Avoid a rime in prose.)

Improved: He felt sure we were near.

Undue repetition: A pair of robins picked away at the fallen pear. (Avoid using in the same sentence two words that are alike in sound but different in meaning. Such words are called homonyms.)

Improved: Two robins picked away at the fallen pear.

EXERCISE: *Revise the following sentences in accordance with Rule 78*

1. We might have won a mighty victory.
2. I knew there must be a flaw in the law.
3. Hearing the singing, he began smiling before he entered the building.
4. The west wind wakens the little leaves of the maple-trees.
5. Peering down, I saw what appeared to be an aperture.

Rule LXXIX. ***Correctness of Diction.*** **Avoid the use of words not in the language, and avoid the incorrect use of words in the language.**

In general, avoid using words of the following two types:

1. Barbarisms.
2. Improprieties.

1. *Barbarisms.*

A barbarism is a word that is not in reputable, national, or present use; it may be a distortion of a word in good use. For example: They *war n't* here (a distortion of *were n't*).

2. *Improprieties.*

An impropriety is a word that is in the language, but one that is put to some use for which it was not intended. An impropriety usually results from an attempt to make one part of speech do the work of another. For example: We did not think he would attempt *to suicide.* (*Suicide* is a noun, not a verb.) I did not *suspicion* he would do it. (*Suspicion* is a noun, nor a verb.) He was *real* tall. (*Real* is an adjective, not an adverb.)

The Standard Dictionary defines slang, as: "Inelegant and unauthorized popular language, consisting of words and expressions of low or illiterate origin and use, or of legitimate

expressions used in grotesque or irregular senses." The following extract is from *Life:* "Slang is . . . an expression of weakness and ignorance. It shows that you are not willing to take the time or to make the effort to find out a proper method of expressing yourself, or else that you are blind to the possibilities of your language."

It is true, however, that slang, sometimes, satisfies a real need and becomes established in the language. The use of slang is harmful chiefly because such practice leads to the habit of selecting words carelessly, without concern for the exact shade of meaning that they express.

Long-established usage has set up rules concerning the correctness, or incorrectness, of certain expressions in the English language. Such rules are no less strict than the rules set up by Grammar and Rhetoric. An *idiom* is defined by the Century Dictionary as "A mode of expression peculiar to a language; . . . a phrase or form of words approved by the usage of language." Note the following list of idioms:

accused of (a crime)
accused by (a person)
agree with (a person)
agree to (a proposal)
agreeable to
angry at (a thing)
angry with (a person)
careful about (an affair)
careful of (one's money)
comply with
concur with or in
confer on (an honor)
confer with (a person)
correspond to (things)
correspond with (persons)
deal in (things)
deal with (persons)
dependent on or upon
differ from (person in character)
differ with (person in opinion)
different from (not to)
disappointed in (thing obtained)
disappointed of (thing not obtained)
dissent from
free from

independent of	resolve on
in search of	similar to
part from (a person)	tired of (thing)
part with (a thing)	tired with (action)

Colloquial usage (usage governing common speech) is less restricted than literary usage. For example, contractions (he *does n't*, you *are n't*) are warranted by the usage of conversation, and of personal or informal writing. But they are not warranted by the usage of formal writing. The colloquial sentence is likely to be less compact—to be more rambling—in construction than is the formal sentence. For example:

Colloquial sentence: We shouted to the boy we bought the flowers from.
Formal sentence: We shouted to the boy from whom we bought the flowers.

Colloquial sentence: It was several hundred miles to Auburndale and yet there was a glimpse of that town from the mountain top.
Formal sentence: Auburndale, although several hundred miles distant, could be seen from the mountain top.

EXERCISE: *Revise the following sentences in accordance with Rule 79*

1. I went to the party even though I did n't have an invite.
2. There was lots of pep to the music, so we had a swell time.
3. I knew that comedy stuff would n't get across with a business man, so I decided to have a try at being serious.
4. We expected him to enthuse over the plan as soon as it was explained to him.
5. I disremember whether or not he agreed to go.
6. He would not comply to my request.
7. His opinion was different than the opinion of the majority.
8. He don't want to accept our invitation.

GENERAL EXERCISE

EXACTNESS OF DICTION

RULE 74

A. By consulting a dictionary or a book of synonyms, determine the exact difference in meaning among words in each of the following groups: abolish, abrogate, repeal; balance, residue, remainder;

addicted, devoted, accustomed; pernicious, injurious, noisome; persuade, convince; apt, likely, liable; obtained, attained, achieved; anticipate, hope, expect.

B. For words or expressions that are inexact or illogical, substitute words or expressions that are exact and logical:

1. I read fifteen pages, but I was unable to read the balance of the assignment.
2. A second impetus in the movement was the situation that Judge Randall agreed to support our candidate.
3. To pass a glue factory is surely a pernicious odor.
4. He spoke and acted nicer and more gentlemanly-like than anyone I know.
5. After I had been persuaded that the earth is round, I was convinced that I should spend two years traveling around it.
6. John Hamlin is an awfully good man and he has a mighty nice reputation in this community.
7. When you are young, you may even find sitting under a tree in the rain and eating sandwiches an exciting time.
8. The owning and running of one's own automobile is a fact we are beginning to realize more and more.
9. Hit on the temple by the icy snowball, the old man fell to the sidewalk and lay there moaning, a funny look on his face.
10. We visited a great deal of the numerous small stores that were clustered along the main street.
11. A doctor is apt to be called out at any hour of the night.
12. He was congratulated upon the success he had obtained.
13. We anticipated he would come, although we were reasonably certain that he would not.
14. A desire to be praised constantly is a distinguishing character of an opera singer.

GENERAL EXERCISE

Economy of Diction

Rule 76

Revise the following sentences by eliminating all superfluous words:

1. There are many arguments which have been advanced in his favor.
2. John, who is my friend, has acquired the habit of being economical.
3. I decided still to continue to spend three hours a day on the autobiography of my life.

4. In the utter absence of evidence to the contrary, he was judged to be entirely innocent.
5. Men who were engaged in the profession of teaching were asked to send in their opinions.
6. Here is the poem that was written and composed by a man who is our neighbor and who is named Amos Brown.
7. Boys who are sons of farmers or something of the sort are generally more healthy than boys who are the sons of doctors.
8. She was a pretty girl. She was no more than sixteen. She passed the tall house on the corner late in the afternoon. She carried a silk parasol. The parasol was red.
9. The sport I like best is fishing. I like it best of all because it is the sport that provides the greatest amount of healthful outdoor exercise.
10. There is a crooked little street leading to the bay, and it is paved with cobblestones, and is the street down which Longfellow used to saunter on his way to his beloved water front.
11. It is probable, although by no means certain, that the man who will be elected to succeed Mayor Black is my partner.
12. So far as this method of grading streets is concerned, it is not only more expeditious than any other method yet devised but it is also more economical than the other methods with which we are familiar.
13. Because we wanted to spend Hallowe'en at home, we decided to return back.
14. No doubt because the process of voicing his views for the benefit of the audience that filled the hall was interrupted from time to time by hisses and shouts from the gallery, he who stood as speaker on the rostrum brought his few remarks to an abrupt and sudden termination.
15. There are many persons who will join this movement for a better and more efficient city government, but the reason that will influence you the most in causing you to arrive at a decision to join is that it is your duty as a citizen to take part.

GENERAL EXERCISE

Triteness, Euphony, and Correctness of Diction

Revise the following sentences in accordance with Rules 77, 78, 79, and the Glossary of Errors:

1. He said he was sorry he had not seen his sister sooner.
2. At the age of three, I became the proud possessor of a little rag doll that was much the worse for wear.
3. He should of taken the path leading to the right.
4. This, my first, romance was nipped in the bud when my paternal ancestor told my bashful swain that he could call on me only once a week.
5. He hurried some when he heard the clock strike six.
6. Jack's mother was kind of worried when he failed to return home promptly at six o'clock.
7. She wanted to know where he was at.
8. The chairman of the committee was conspicuous by his absence, but nevertheless all efforts of the minority to block endorsement of the resolution were doomed to disappointment.
9. He dissented with the four other members of the committee.
10. Because the fruit was spoiled, he refused to except it.
11. After considering whether he had best run away, or surrender, or stay and fight, he decided to adopt the third alternative.
12. You are altogether in the wrong.
13. The less trees we cut down the more valuable our property will become.
14. By taking both courses at the same time, this budding genius, a Freshman, thought he could kill two birds with one stone.
15. I disremember exactly what he did take as a text.

A GLOSSARY OF COMMON ERRORS IN WRITING

Affect, effect.

How did the news affect (influence) him? Did it effect (bring about) a change of opinion? The news had no effect (noun, *result*) upon him. (There is no noun *affect*.)

The verdict visibly affected the prisoner's wife; but it seemed to effect no change of heart in him—at least it had no apparent effect upon him.

Aggravate, exasperate.

Did the silver stick aggravate (make worse) the inflamed eyelid? (Did it increase the state of inflammation *already existing?*)

Did the gossip of the neighbors exasperate (irritate exceedingly) the poor woman?

The constant whining of the child exasperated the sick mother and thereby aggravated her illness.

All the faster, all the higher, all the farther.

This is *as fast as* I can go, and *as high as* I can go, and *as far as* I can go (not, *all the faster*, etc.).

Already, all ready.

Already, adv., meaning *by this time.*

All ready, adj. phrase, meaning *wholly ready.*

The gong had already sounded to let us know that dinner was all ready.

Almost, most.

Almost, adv., meaning *nearly.* I was *almost* exhausted.

Most, adj., superlative of *more*, meaning greatest in number, quantity, or degree. I knew *most* men were vain.

Most, noun, meaning the greatest quantity. The one who bids *most* will get the picture.

Most, used to form the superlative; as, *most* agreeable.

Alternative.

He had to choose one or the other alternative: to seek refuge on the roof or to descend by the burning staircase. He might have adopted a third course (not, alternative): to jump from the window to almost certain death.

Altogether, all together.

He is altogether (entirely) mistaken.

One, two, three, and a pull all together (collectively).

Among, between.

Among implies more than two objects: *between* implies two only.

The forty thieves divided the spoils among *themselves* (not among *each other*).

Grammar treats of the relations existing *among* the parts of speech.

The relation existing *between* two main clauses is one of equality.

Anyplace, everyplace, noplace, someplace.

Have you been *anywhere* (not *anyplace*)? I have been *everywhere* (not *everyplace*); *nowhere* (not *noplace*); *somewhere* (not *someplace*).

Appreciate.

Means *to estimate justly* or *to esteem highly.*

I appreciate the favor you have done me (not I *greatly*, or *very much*, appreciate the favor you have done me).

Apt, liable, likely.

A coal miner is apt (naturally inclined) to be cautious. He is at all times liable (suggestive of danger) to accident; since an accident is likely (simple probability) to happen at any time from fire-damp.

Avail.

His plea was *of* no avail (*of* properly used only after some form of the verb *be*).

He made his plea, but *to* no avail.

Awful.

Means *inspiring with awe.*

We felt the *awful* presence of His Majesty, the King.

I offered him my hand and thus I made a ludicrous (not awful) blunder; and the consequences might have been serious (not *awful*), had he not laid my ill-bred (not *awful*) manners to my evident (not *awful*) embarrassment.

But that, but what.

I do not doubt *that* (not *but that*) he is right. (After the verb *doubt, but that* or *but what* is incorrect.)

I have no fear *but that* (not *but what*) he will come.

There is no pupil who does not make mistakes (not *but what* makes mistakes, nor *but who* makes mistakes).

He said nothing *but what* he meant (correct). Here *but* means "except," and is a preposition that takes as its object the clause *what he meant.*

Can, may.

Can I (am I able to) lift this weight? I think not.

Can (power, ability) I go to school today? Yes, if you are able to be on your feet.

May (permission) I go to the theater tonight? Yes, I have no objection.

Cannot help but.

"You can't help liking him" is preferable to "You can't help but like him." When using *help* in the sense of *avoid,* do not follow with *but* and an infinitive (but [to] like); omit *but* and follow *help* with the gerund (*help liking*).

But, scarcely, hardly, only, used adverbially have a negative signification. A double negative, *cannot but* admire, is legitimate,

meaning cannot *not* admire; whereas, cannot *help but* admire is an incorrect triple negative meaning cannot help *not* admiring.

When we read "Kim," a novel written by Rudyard Kipling, we *cannot help admiring* (or, we *cannot but admire*) Kipling's skill as a realist (not, *cannot help but admire*).

Continual, continuous.

We had continual showers (occurring in close succession) throughout August and a continuous rainfall (without cessation) during the first week of September.

He slept continuously last night for eight hours, but since then he has been coughing continually.

Due to, caused by, because of, owing to, on account of.

These five compound prepositions are used to introduce *adjective* and *adverbial* phrases. Differentiate carefully their proper uses in the performance of these functions. The first two are used to introduce *adjective* phrases only. The last three are used to introduce *adverbial* phrases only.

Correct:

His defeat was { due to / caused by } a blunder.

Here the phrase *due to*, or *caused by, a blunder* modifies the noun *defeat*, and hence is adjectival.

Correct:

They were defeated { because of / owing to / on account of } a blunder.

Here the phrase *because of*, or *owing to*, or *on account of, a blunder* modifies the verb-phrase, *were defeated*, and hence is adverbial.

Differ with, from.

Though I differ *with* him in opinion, I differ *from* him in his attitude of expectancy.

One star differs *from* another in brightness (unlikeness, opposition in qualities).

Different from.

The explanation you made yesterday is different *from* (not, *to* or *than*) the one you made today.

Do n't.

A contraction for *do not*. Not to be used with a noun or pronoun in the *third singular;* use *does n't*, a contraction for *does not;* as, he *does n't* know, she *does n't* sing, it *does n't* matter,—not, he *do n't*, she *do n't*, it *do n't*.

Each other, one another.

The children marched in column, following *one another.*

The two sisters loved *each other.*

The profiters decided to stand by one another. (Each member decided to stand by every other member.) *Each other* implies two only; *one another* implies more than two.

Either, neither.

I invited John and his sister to the party, but neither of them could come. I then invited the three Jones' children, but none (not, neither) of them could come.

Either, neither, designates one of two persons or things, not one of three or more.

Firstly.

Not a good English word.

Further, farther.

Further refers to something additional; usually to progression in thought: *farther* refers to distance; usually to space. He stated further that he would go farther than any other man.

Healthy, healthful.

A man is likely to be healthy (having health) if he lives in a healthful (health-giving) climate.

If, whether.

If should not be used for *whether.*

I don't know *whether* (not, *if*) I can.

I don't know *whether* (not, *if*) it will be possible.

It, without an antecedent.

Do not use *it* without an antecedent except in impersonal expressions such as *it seems, it snows, it is warm.*

Crude: In the evening paper *it says* tomorrow will be a cloudy day.

Correct: The evening paper says tomorrow will be a cloudy day; or, In the evening paper there is a prediction that tomorrow . . .

Crude: In the grammar *it gives* a definition of Syntax.

Correct: The grammar gives a definition of Syntax; or, In the grammar is given a definition of Syntax.

Kind of, sort of.

Bad: I was kind of shocked when I heard the report.

Better: I was somewhat shocked when I heard the report.

Bad: The report of a pistol kind of makes your flesh creep.

Better: The report of a pistol somehow makes your flesh creep.

Never use *kind of* or *sort of* to modify a verb or adjective; substitute one of the expressions, *somewhat, after a fashion, somehow, rather.*

Kind of a.

What kind of (omit *a*) revolver is that? What sort of (omit *a*) cartridge does it take? It is a sort of (omit *a*) flat-nosed cartridge. I did n't think it was that kind of (omit *a*) cartridge. It 's a rather (not it 's a kind of a) hot day.

Less, fewer.

The *less* money one has the *fewer* friends he makes. *Fewer* horses being in camp, we had need of *less* hay. *Less* refers to quantity, without regard to the number involved. *Fewer* is used when one thinks of the individuals making a group.

Like, as, as if.

Correct: He acts *like* a clown: he acts *as* a clown does.

Wrong: He felt *like* he would die.

Correct: He felt *as if* he would die.

Correct: He looked *like* a saint: he looked *as if* he were a saint.

Wrong: It looks *like* it would rain.

Correct: It looks *as if* it would rain.

Like is a preposition and may be used in an expression of comparison when followed by a substantive without a verb. If the substantive is followed by a verb form, use *as* or *as if* (not *like*).

O, oh.

O is used only for direct address; in all other cases *oh* is used.

O John, come quick! O Captain, save the ship!

Oh, that astonishes me. Oh, what do you think of this! (Not a direct personal appeal.) Oh, do come here.

O in combining with the vocative case is not immediately followed by a mark of punctuation; *oh* is used as an interjection and is immediately followed by a mark of punctuation, either the comma or exclamation point.

Off of, off from.

These scales are a trifle *off* (not *off of*) balance.
The book fell *off* (not *off of*) the table.
The book fell *from* (not *off from*) the table.
I fell *off* (not *off of* or *off from*) the rock.

Only.

Place *only* next to the word or phrase it modifies.
Only I signed the contract. (No one else signed it.)
I only signed the contract. (I did n't draw it up.)
I signed only the contract. (I did n't sign anything else.)
I signed the contract only. (I did n't sign anything else.)
Not only he signed the contract but also his brother signed it.
He not only drew up the contract but also signed it.
He signed not only the contract but also the specifications.

Per cent, percentage.

Per cent is an adverb meaning *in the hundred.* Six per cent (six *in the hundred*) is a reasonable interest.

Percentage is a noun meaning *rate per cent.* The percentage of mortality (*rate per cent, rate in the hundred*) in cases of influenza last winter was twelve.

Wrong: Only a small per cent of those present were men.
Correct: Only a small percentage of those present were men.

Plenty.

Plenty strictly is a noun, meaning abundance.
You will need *plenty* of food and clothing for the winter season.
The food is *plenty* (adv.) good enough (use *quite*).
The suit is *plenty* large (say *large enough*).
Money is *plenty* (say *plentiful*).

Principal, principle.

Principal is an adjective. Its meaning is *chief.* When used in *The principal of the school,* or *The principal with interest,* the

word *principal* may be regarded as a noun, or as an adjective qualifying respectively *officer* or *sum of money*, understood.

The principal (noun or adj.) of this note with interest is due.

The principal (adj.) thing to remember is that a note allows but three days of grace.

The principal (noun or adj.) of a school is the chief official.

His principal (adj.) duty is that of administration.

Principle is used only as a noun, meaning *a general truth.*

The principle involved is one of economy.

The principles of stable government are founded on justice.

Same.

Avoid the use of *same* as a pronoun. Do not use *same* for *it* or *they*. Its use as a pronoun is permissible in legal documents only.

Wrong: We will engrave the silver set and express the same to you next week.

Correct: We will engrave the silver set and express it to you next week.

Wrong: We do not keep the parts in stock. We will order same for you from the factory at once.

Correct: We do not keep the parts in stock. We will order them for you from the factory at once.

Such.

Complete *such* by *as* when a relative clause follows; complete *such* by *that* when a result clause follows. Avoid the use of *who, which, that,* and *so that,* as substitutes for *as* and *that* in these cases.

I will obey such rules *as* (not *that*) may be laid down (relative clause).

There was such a fog *that* (not *so that*) we could not see land (result clause).

So.

(a) In negative comparisons, *so* for the correlative of *as* is preferable to *as.*

A moonstone is not so valuable as a diamond.

The second sentence is not so periodic in construction as is the first.

(b) Do not use *so* as an intensive instead of *very,* unless it is followed by a *that* clause.

Bad: I am so hungry!

Better: I am so hungry that I am faint; or, I am very hungry.

(c) Be sparing in the use of *so* as a connective.

Weak: I am hungry, so I feel faint.

Better: Because I am hungry (or Since I am hungry, or Being hungry), I feel faint.

That, this.

That, this, should not be used as an adverb.

Wrong: He wanted only that much.

Correct: He wanted only so much.

Wrong: If he went that far he must have reached the summit.

Correct: If he went so far (or as far as that) he must have reached the summit.

Wrong: This far but no farther.

Correct: Thus far but no farther.

Wrong: The river never before has been this broad.

Correct: The river never before has been so broad as this.

The same as.

Not to be used for *in the same way as,* or *just as.*

Wrong: You don't treat me the same as a member of the family.

Correct: You don't treat me in the same way as you do a member of the family.

Wrong: I wish to be treated the same as a member of the family is treated.

Correct: I wish to be treated just as a member of the family is treated.

They, used indefinitely.

Do not use *they* indefinitely.

Crude: *They* had a wreck on the *Overland* last night.

Correct: A wreck occurred . . . ; or, There was a wreck . . .

Crude: *They* raise sweet potatoes in New Jersey, don't *they?*

Correct: Sweet potatoes are raised in New Jersey, aren't they?

PART III

CHAPTER XX— SPELLING, INCLUDING SYLLABICATION; USE OF HYPHEN, ITALICS, ABBREVIATIONS, CAPITALS, NUMBERS, AND APOSTROPHE

CHAPTER XXI— LETTER WRITING

CHAPTER XXII—MANUSCRIPT

Chapter XX

[Outline]

SPELLING

Rules LXXX-LXXXIX (pages 469-472) set forth such principles as may afford a guide to correct spelling.

Rule XC (page 472) concerns words which often are confused because of a resemblance in sound or appearance.

Rule XCI (page 478) concerns Syllabication.

Rule XCII (page 479) concerns the use of the Hyphen.

Rule XCIII (page 481) concerns the use of Italics.

Rule XCIV (page 483) concerns the use of Abbreviations.

Rule XCV (page 483) concerns the use of Capitals.

Rul XCVI (page 487) concerns the use of Numbers.

Rule XCVII (page 488) concerns the use of the Apostrophe.

Chapter XX

SPELLING

By far the easiest way to learn to spell correctly is to make a list of words you commonly misspell and to keep this list for your constant reference, extending it from time to time. See to it that you do not make today the errors you made yesterday, or those, tomorrow, you made today.

A study of the following rules of spelling will prove helpful:

Rule LXXX. A word accented on the final syllable, ending in a single consonant preceded by a single vowel, doubles the consonant before a suffix beginning with a vowel.

For example, *prefer*—a word of more than one syllable—is accented on the last syllable and ends in one consonant preceded by one vowel. Therefore, in adding a suffix beginning with a vowel, we double the final consonant, as: *preferred, preferring.* But note that the corresponding noun *preference* does not double the final consonant before the suffix—*ence*—for the reason that in a derived form in which the accent happens to shift to a syllable before the last, the consonant is not doubled.

Examples: Controlling, abhorrent, regretted, occurred, referred, inferring, extolling, conferred, intermitted, repelled, beginner, committal, allotted, impelled.

Note (a) that the foregoing rule applies to monosyllables

(words of a single syllable), as well as to words of more than one syllable which take the accent on the last syllable.

EXAMPLES: Dropped, stopping, shopping, hopping, wrapped, swimmer, winner, plotting, baggage, rubbing.

Note (b) that the final consonant is not doubled when the conditions laid down by the foregoing rule are not fulfilled; that is, when the accent does not fall on the last syllable, or when more than one vowel precedes the final consonant.

EXAMPLES: Suffering, revealing, conceited, uttering, modeled, benefiting, fluttering.

Exception: Handicap, handicapped.

Rule LXXXI. Final *e* (silent) is usually dropped before a suffix beginning with a vowel.

EXAMPLES: Describing, ceasing, noticing, declaring, pursuing, separating, gauging, desiring, preparing, surprising, loving, hating, exercising, procuring, shining, hiding.

Note that words which end in *ce* and words which end in *ge*, do not drop the final *e* when *ous* or *able* is added. The *e* is retained in these cases to avoid the harsh sound of *gous*, *cous*, *gable*, and *cable*.

EXAMPLES: Outrageous, peaceable, vengeance, changeable, serviceable, manageable, noticeable, advantageous.

Note also that *e* (silent) sometimes is retained to prevent confusing the word with another word, or to preserve the proper consonant sound.

EXAMPLES: Singe, singeing; dye, dyeing; shoe, shoeing; agree, agreeing; hoe, hoeing.

Rule LXXXII. Final *e* (silent) is usually retained before a suffix beginning with a consonant.

EXAMPLES: Politeness, arrangement, bereavement, extremely.

Note the following exceptions to the foregoing rule: acknowledgment, argument, judgment, truly, awful.

Rule LXXXIII. A word ending in *y* preceded by a consonant usually changes the *y* to *i* bfeore any suffix except one beginning with *i*. The exception to this rule is due to the fact that the changing of *y* to *i*, in cases where the suffix begins with *i*, would result in an awkard double *i*.

EXAMPLES: Carry, carried; hurry, hurried; busy, business; likely, likelihood; easy, easily.

EXAMPLES of *y* retained before a suffix beginning with *i*: Modify, modifying; carry, carrying.

Rule LXXXIV. When the letters *e* and *i* come together in a diphthong (as *ei* or *ie*), *i* comes first unless (a) the two letters are preceded by *c*, and unless (b) the two letters have the sound of *a*, as in *neighbor* and *weigh*.

EXAMPLES: Relieve, deceive, weigh.

Rule LXXXV. When a word ends in *c*, the letter *k* is inserted before a suffix beginning with *e*, *i*, or *y*.

EXAMPLES: Frolic, frolicking; colic, colicky; panic, panicky; traffic, trafficking.

Note that *k* is added in such cases to indicate the hard sound of *c;* that is, to show that the pronunciation of the word spelled c-o-l-i-c is *colicky* and not *col—ee—c*.

Exception: If, however, *c* is to have the soft sound of *s*, *k* is not inserted before a suffix beginning with *e*, *i*, or *y*; as, *music, musician*.

Rule LXXXVI. When a word ends in two consonants or in a consonant preceded by two vowels, or when the accent is not upon the final syllable, the final consonant is not doubled before a suffix beginning with a vowel.

EXAMPLES: working, worker; speaker, speaking; numbering, numbered.

Rule LXXXVII. When a prefix ends in the same letter with which the word to which the prefix is added begins, both letters usually are retained.

EXAMPLES: Dissimilar, misspell, dissolve, dissent.

Rule LXXXVIII. When a word ends in the same letter with which the suffix begins, both letters usually are retained.

EXAMPLES: Legally, meanness, suddenness.

Rule LXXXIX. Prefixes and suffixes ending in double *l* drop one *l* when combining with a word.

EXAMPLES: Well, welcome; all, already; full, truthful.

Rule XC. Because of a resemblance in sound or appearance, words in each of the following groups often are confused in meaning:

accept (to receive)
except (to exclude)

advice (noun)
advise (verb)

affect (to influence, or to touch, or to move, emotionally)
effect (to bring to pass; synonymous with *accomplish* and *achieve*)

aisle (of a church)
isle (island)

allusion (a reference)
illusion (a deceptive appearance)

alley (a back street)
ally (an associate or helper)

altar (used in worship)
alter (to change)

angel (a heavenly being)
angle (a corner)

ascend (to move upward)
ascent (the act of ascending, or, an acclivity)
assent (to express agreement)

baring (making bare)
barring (obstructing)
bearing (carrying)

breath (noun)
breathe (verb)

capital (as adjective, *chief;* as noun, *wealth, chief city,* etc.)
capitol (statehouse)

canvas (cloth)
canvass (to solicit trade)

censor (one who censures; a critic)
censure (to express disapproval of)
census (an official numbering of people of a country)

choose (present tense)
chose (past tense)

coarse (adjective)
course (noun)

complement (what completes)
compliment (an expression of congratulation)

council (an assembly)
counsel (noun, legal advice, adviser)
counsel (verb, to advise)

dairy (a place where milk is kept)
diary (a journal)

deceased (dead)
diseased (ill)

descent (the act of descending, or, a declivity)
dissent (to disagree)

desert (a waste place)
dessert (part of a meal)

device (noun)
devise (verb)

earnest (zealous)
Ernest (proper name)

formally (in a formal manner)
formerly (some time ago)

gambling (wagering)
gamboling (frisking)

hear (verb)
here (adverb)

holly (a tree)
holy (sacred)
wholly (entirely)

hoping (from *hope*)
hopping (from *hop*)

immigrant (one who migrates *into* a country)
emigrant (one who migrates *from* a country)

incidence (a falling)
incident (a subordinate event)

incidentally (happening without regularity or design)

ingenious (clever)
ingenuous (sincere)

instance (a case offered as an exemplification)
instant (immediately impending; also, a particular point of time)

its (possessive pronoun)
it 's (*it is*)

later (comparative of *late*, used of time)
latter (the second of two persons or things, used in reference)

lead (present tense)
led (past tense)

liable (exposed to something disadvantageous)
likely (simple probability)

lightening (participle)
lightning (caused by discharge of electricity)

loath (adjective)
loathe (verb)

loose (not bound)
lose (to suffer the loss of)

mantel (shelf)
mantle (cloak)

plain (clear; level stretch of land)
plane (to make smooth; a flat or uncurved surface; a tool, etc.)

pore (over a book)
pour (water)

precede (to go in advance of)
precedence (the act or right of preceding)
proceed (to go on or forward; to continue)

principal (chief; a sum of money; the chief official of a school)
principle (a general truth)

prophecy (prediction)
prophesied (verb)

quiet (still)
quite (fully, totally)

respectfully (as in "Yours respectfully")
respectively (relating severally to each of the subjects under discussion)

stationary (remaining in one place)
stationery (writing-material)

statue (a representation in marble, bronze, etc.)
stature (natural height)
statute (a legislative enactment)

their (possessive)
there (in that place)
they 're (*they are*)

till
until

to (preposition)
too (also—an adverb)
two (more than one—an adjective, a number)

waive (to yield, to relinquish, as a right or claim)
wave (ocean wave; to wave a banner)

weather (noun)
whether (pronoun, which of two; conjunction, followed by correlative *or*)

who 's (*who is*)
whose (the possessive of *who*)

your (possessive)
you 're (*you are*)

The following list contains words that are frequently misspelled:

accept*	across	affect*
accidentally	address	aisle*
accommodate	advice*	all right
accustom	advise*	allude
acquainted	aeroplane	already (but all ready)

* See list of words confused in meaning, pages 472-474.

altar*
alter*
alumna, alumnæ
alumnus, alumni
amphitheater
analogous
angel*
angle*
appearance
arctic
ascend*
ascent*
assent*
athletic

baccalaureate
bachelor
baring*
barring*
believe, believing
benefit, benefited
born*
borne*
breath*
breathe*
buoyant
business

calendar
can't
capital*
capitol*
censor*
censure*
census*
changeable
chauffeur
choose*
chose*
coarse*
course*
column

coming
compel, compelled
complement*
compliment*
compulsory
concede
conceivable
concentration
conducive
confer, conferred
conscientious
consul*
council*
counsel*

deceased*
definite
Deity
descent*
describe
desert*
desperate
dessert*
device*
devise*
dilemma
dining room*
dining*
diphtheria
disappear
disappoint
disciple
discipline
diseased*
dissent*
dissipate
divide
drudgery
dormitories

earnest*
ecstasy

effect
eliminate
elude
embarrass
emigrant*
eminent
Ernest*
etc.
exceed
except*
exercise
exhaust
existence
extraordinary

familiar
fascinate
feasible
finally
forfeit
formally*
formerly*
forty
fundamental

genealogy
goddess
government
grammar
grandeur
grievous
guard

harass
height
having
hemisphere
heroes
hesitancy
holy
homogeneous

* See list of words confused in meaning, pages 472-474.

hoping
humorous
hundredths
hurriedly
hygienic
hypocrisy

imaginary
immediately
immigrant*
imminent
incidence*
incident*
incidentally*
incompetent
incredulous
independent
indispensable
infinite
infinitesimal
ingenious*
ingenuous*
instance*
instant*
intentionally
interpret
iridescent
irresistible
isle*
its*
it 's*

laboratory
ladies
laid
later*
latter*
lead*
led*
liable*
lightening*
lightning*
likely*
loath*
loathe*
loneliness
loose*
lose*
losing*
livelihood
lying

maintenance
mantel*
mantle*
Massachusetts
massacre
mathematics
meant
messenger
metallurgy
miniature
mischief
mischievous
Mississippi
misspell
misspelled
mistake
momentous
murmur

necessary
neither
nickel
ninth
noticeable

obedient
oblige
occasion
occasionally
obstacle
occur
occurrence
occurring
o 'clock
omission
omit
omitted
operate
opinion
opportunity
optimistic
outrageous

parallel
partner
pantomime
perceive
peremptory
perform
perseverance
phenomena
physician
physiology
picnic
picnicking
plain*
plane*
pneumonia
pore*
possess
pour*
precede*
precedence*
prefer
preference
prejudice
preparation
principal*
principle*
privilege
proceed*
proffered
pronunciation
prophecy*

* See list of words confused in meaning, pages 472-474.

prophesied*
psychology

quiet*
quite*

really
receive
recommend
reference
referred
repetition
resistance
ridiculous

sacrilegious
seize
separate
sergeant
shining
siege
sieve
similar
sophomore
speak
speech
specimen
sphere
stationary*
stationery*
statue*
stature*
statute*
summarize
superintendent
syllable
synonym

tariff
tendencies
their*
there*
they 're*
till*
to*
too*
two*
tragedy
truly

until*
utterance

vengeance
villain
visible

waive*
wave*
weather*
weird
welfare
whether*
who 's*
whose*
writing
written
your*
you 're*

Words in the following list have two forms; the recommended form is given:

abridgment
acknowledgment
analyze
ascendent
behavior
caliber
candor
center
clamor
clue
criticize
dependent
develop
development
dulness
encyclopedia
endeavor
esthetic
favor
glamor
good by
gray
inclose
indorse
instalment
instil
judgment
kidnaper
maneuver
meager
medieval
meter
patronize
program
reconnoiter
skilful
subpena
succor
theater
wilful

* See list of words confused in meaning, pages 472-474.

Rule XCI. Syllabication.

Syllabication treats of the correct division of words into syllables.

A few general principles of syllabication may be indicated:

(a) A prefix or a suffix is usually regarded as a distinct syllable: *anti-, inter-, -able, -ful, -ing;* as in anti-thetical, inter-cede, remark-able, joy-ful, lov-ing.

(b) A consonant between two vowels usually goes into the later syllable: Na-tal, fa-tal, le-gal.

Note: If the first vowel is short and somewhat stressed the consonant goes into the earlier syllable: Loy-al, roy-al.

(c) Adjoining consonants at the junction of syllables are usually separated in the cleavage: Per-mis-sible, com-mis-sary, run-ning, frac-ture (not permiss-ible, comm-iss-ary, runn-ing, fract-ure).

(d) Monosyllabic words are not subject to division into syllables: Come, through, while (not co-me, thr-ough, wh-ile).

(e) Avoid the division of two letters representing one sound (digraph): Paren-thetical (not parent-hetical).

(f) Avoid the separation of one or two letters from the rest of the word: A-mazing, e-mancipation (preferable; amaz-ing, eman-cipation).

Note: Division after the prefix *un-*, or before the suffix *-ly* is not objectionable: Un-accountable, exact-ly.

(g) Do not divide a word in such a manner as to make the first part appear ludicrous or as to give a wrong impression of what the rest of the word is to be: earn-est, dogma-tize (not ear-nest, dog-matize).

EXERCISE

Make correct division of the following words into syllables:

University, professor, aggressive, individual, encyclopedia, multiplication, opportune, reciprocate, infallible, ordinance, omission, exempt, intimate, writing, arithmetic, algebra, dyspepsia, enormous, compliment, dogmatize, unregenerate, consonant, industrial, formerly, substitute.

Rule XCII. *The Use of the Hyphen.*

The hyphen is used to divide at the end of a line one or more syllables of a word from one or more other syllables of the word, and to unite words or parts of words to form compound words. There are rules which in general apply to the employment of the hyphen, but current practice in this regard is so varied that strict adherence to rules is not always possible. An occasional exception must be made.

The hyphen is employed as follows:

1. To divide at the end of a line one or more syllables of a word from one or more other syllables of the word.

Never place the hyphen at the beginning of line.

2. To aid in forming compound words. Sometimes a word already complete in itself is joined to a prefix by a hyphen (semi-independent, self-evident,[1] re-enter); or, two or more independent words are joined by a hyphen (court-martial, matter-of-fact).

(a) Once having adopted a form for a compound word, do not vary this form without reason. For example, do not write in a first paragraph *horseblock,* and in a second paragraph *horse-block,* and in a third paragraph *horse block.* Adhere consistently to one form.

[1] All combinations ending in *thing, body, self, ever, where,* are written without the hyphen (something, anybody, yourself, whenever, elsewhere).

Compound words beginning with *self, extra, by, half, fellow, world,* are usually written with hyphens (self-evident, extra-fine, by-path, half-moon, fellow-citizens, world-empire).

(b) When in doubt as to whether or not a word should be hyphenated, consult a dictionary. Closely related words should be written as one word (workshop, midnight); loosely related words should be written as separate words (arc light). Words in frequent use, especially those ending in such generic terms as *-power, -ship, -man,* are likely to come to be regarded as inseparable units (battleship, foreman, workingman, grandmother, waterpower). Clearness makes necessary the employment of the hyphen in avoiding certain awkward combinations of sound (semi-independent), and in avoiding possible misinterpretation of certain contexts (a normal schoolteacher, a normal-school teacher).

(c) Between two or more words that are employed as a single adjective before a noun, use a hyphen (up-to-date plan, devil-may-care attitude, well-kept lawn). When the words so employed follow the noun, the hyphen is omitted. (His plan is up to date. The lawn is well kept.) Ordinarily, adverbs that end in -ly are not made into compound modifiers (hastily constructed fortifications, nicely kept lawn).

(d) Prefixes and suffixes ordinarily are joined to a word without the use of the hyphen (extraordinary, antislavery, overreach). An exception to this rule is made, in most cases, when the prefix ends in a vowel and the word begins with a vowel (anti-imperial, extra-official), or when the letter following the prefix is a capital (anti-American).

(e) Between members of a compound word, use hyphens when the second member is a preposition (son-in-law, jack-o'-lantern).

(f) Write with a hyphen, compound cardinal and ordinal numbers when spelled out (thirty-one, thirty-first,

ninety-ninth, four hundred and seventy-five, the two hundred and eighty-ninth). Write fractions when spelled out, with a hyphen between the numerator and denominator except when either already contains a hyphen; in which case leave out the hyphen between the numerator and denominator (one-half, seven-eighths, one twenty-eighth, a one-hundredth part, one one-hundred-and-twentieth [$\frac{1}{120}$]).

Write with the hyphen, compounds of *half-* and *quarter-* (a quarter-mile, a half-dozen).

Write solid the following common words:

airship	notwithstanding
anybody	overflow
banknote	railroad
battleship	semicolon
blueprint	stockholder
flashlight	today
footnote	typewritten
framework	waterpower
handbook	watershed
inasmuch	without
moreover	withstand

Rule XCIII. *The Use of Italics.*

A horizontal line drawn under an expression in manuscript is a sign for the printer to use italic type.

(*a*) To secure emphasis, a word or a group of words may be italicized.

This device should not be employed to excess. The best way to secure emphasis, is to make your sentence structure emphatic in form.

(*b*) Unless words and abbreviations from a foreign language are in very common use, they are italicized.

Circa, et al., in toto. He adopted my plan *in toto.* But do not italicize etc., i.e., viz., e.g.

(*c*) Words and letters taken from the context to be made the subject of discussion, are either italicized or placed in quotation marks. Italics are preferred in designating a word, figure, or letter spoken as such and not used as the representative of an idea.

The second *r* in *occurred* often is omitted by students who have not learned to spell correctly.

(*d*) Italicize as a rule, quoted titles of books, periodicals, and manuscripts.

I read Booth Tarkington's novel, *Alice Adams,* in the *Pictorial Review.* If the title of a book begins with an article (*a, an,* or *the*), the article is italicized (*The Turmoil, An Arcadian Message*). However, *the* before the title of a periodical is generally not italicized (in the *Atlantic Monthly*). It is generally advisable to follow the practice of using italics, and not quotation marks, for the title of a book. The use of quotation marks may then be reserved for the subdivisions of the book. (See *Masterpieces of Nature,* Vol. I, p. 210, "Mount Rainier.")

(e) Italicize names of ships; and the word *Resolved* in the statement of a proposition for debate.

EXERCISE: Revise the following sentences in accordance with Rule 93

1. The matter remains in statu quo.
2. The c in music has the sound of k.
3. The city was destroyed circa 300 B.C. *viz.,* about 300 years before Christ.
4. The idea that he had *spent all that money in vain* was uppermost in my mind.

Rule XCIV. ***The Use of Abbreviations.***

(*a*) Ordinarily, it is best to follow the practice of avoiding all abbreviations.

Write out in full such words as *Street, Avenue, Railroad, Mountain, Company,* and *Manufacturing;* the names of countries, states, and months; names of weights and measures, except when these names are used in statistics. As a rule, write *namely* instead of *viz.; for example* instead of *e.g.; in the morning* instead of *a.m.*

(*b*) The following abbreviations may always be employed:

Mr., Mrs., Dr., St. (*St. Paul*), when used before proper names; *No.,* when followed by numerals (*No. 18*); and *B.C.* or *A.D.,* after a date, when its use is necessary to avoid confusion. (Remember that *Miss* is not an abbreviation, and is therefore not followed by a period.)

EXERCISE: *Revise the following sentences in accordance with Rule 94*

1. The National Mfg. Co.'s factory is on Main St.
2. I was ill & so I called up the Dr., after looking up his telephone No.
3. At 9 a.m., Aug. 4, Miss. Smith left for Atlanta, Geo.
4. The mgr. bought a $ watch when he went on his vacation.

Rule XCV. ***The Use of Capitals.***

(*a*) Begin the first word of every sentence with a capital letter.

(*b*) Begin the first word of every direct quotation with a capital letter if the original began with a capital:

The umpire shouted "Play ball!"

Note: Do not capitalize if the quoted word, phrase, or dependent clause is knit closely into the structure of the sen-

tence: One might say of him—as his father puts it—"he is as pliable as a jellyfish."

(*c*) **Begin the first word of every line of poetry with a capital letter:**

The clock strikes one. We take no note of time
But from its loss.

(*d*) **The pronoun *I* and the interjection *O* are always capitalized.**

(*e*) **When the words *father, mother, sister, uncle,* and the like stand instead of personal names, each begins with a capital letter; but not so, if the possessive pronoun precedes:**

On what train do you expect Uncle, Mother?
Your uncle will arrive at a quarter past five.

(*f*) **In a formal resolution or in a proposition for debate, the first word after Whereas or after *Resolved,* begins with a capital letter:**

Resolved, That the government of the United States should own and operate all railroads engaged in interstate commerce.

(*g*) **Proper names, and adjectives derived from proper names, begin with a capital letter.**

America. The American Navy. The Indian village.

Capitalize *North, East, South, West,* or their compound forms, if they refer to peoples or sections of the country; if they refer to points of the compass, do not capitalize:

The West is solid for the Republican nominee.
In summer the sun sets north of west.

(*h*) **Every word in the title of a book begins with a capital letter, except articles, prepositions, and conjunctions:**

The Return of the Native.
The Autocrat of the Breakfast Table.

(*i*) **Capitalize a title in connection with a name:**

(a) A title preceding a proper name;

I know *Governor* Morton.

(b) A title in abbreviated form after a name;

Henry Jamieson, *M.D.*

(c) A title used alone to name a definite person;

Call Dr. Jamieson. The *Doctor* is coming.

Note: Observe the following conventional uses of capitals:

(a) In general, the principal use of capitals is to indicate proper names and equivalents. It is not possible, however, to classify words arbitrarily as proper or common nouns. Many nouns may be either—being at times specific in their application and thus serving as proper nouns, and at times general in their application and thus serving as common nouns. The function performed by a noun at any given time, determines, then, whether it is a proper or a common noun; whether it should be capitalized or lower cased—(i.e., written with a small letter). The term *Freshmen,* for example, is, for readers of a school newspaper, highly specific in its application, having reference to a specific group of persons. But the same term, is, for readers of a city newspaper, general in its application, having reference to no specific group but to first-year students in general.

(b) Capitalize *Army* and *Navy* (of the United States), and their specific divisions, as *the Rainbow Division, the Pacific Fleet.*

(c) The expression *State and Church* is capitalized. *State* when standing alone also is capitalized when it refers to one of the states of the Union. When *state* is

used in a general sense it is placed in lower-case. When *church* refers in general to a building or to a congregation, it is placed in lower-case.

(d) Generic terms for a political or a geographical division, or for a political or religious organization—when these terms become an organic part of a proper name (but not when used in a general sense)—begin with a capital letter. For example, *Lincoln Township, Marion County, the Western States, the American Republic, the Rocky Mountain Range, Long Island Sound, the Republican Party, the Episcopal Church.*

(e) Synonyms for Deity, and pronouns, except *who, whom,* or *whose,* referring to Deity; synonyms for the Flag; names of the books of the Bible; names of nationalities and races of people; names of bodies of the solar system, except *earth, moon,* and *sun*—all are capitalized. For example, *the Almighty, God, Praise Him; the Stars and Stripes, Old Glory; Genesis; Caucasian; Mars.*

(f) Capitalize names of important historical events, epochs of time, state documents, and the like. For example, *the Thirty Years War, the Middle Ages, the Declaration of Independence, the Tariff Bill.*

(g) Capitalize the names of the days of the week, the months of the year, holidays, and church days. But do not capitalize the names of the seasons. For example, *Monday, Tuesday; May, July; Christmas, Thanksgiving; Fourth of July, Labor Day; summer, autumn.*

EXERCISE

Capitalize the words that require capitalization:

1. my dear sir,

have you read in the congressional record that congress has passed the loan bill but has failed to pass the army appropriation bill?

2. the american army distinguished itself upon the battlefields of france.

3. The following quotation is taken from general pershing's weekly report of operations in the field: "the troops under fire behaved splendidly."

Rule XCVI. *The Use of Numbers.*

(1) Use figures for dates denoting the day or the year, for street numbers of houses, for reference to pages, sections, etc., in a book, and for statistics:

Correct: *August 31, 1921.* (Do not write *31st,* if the year is designated also: *August thirty-first* is permissible.) *1920 Le Roy Avenue.* (Do not precede the figures by *No.*)

(2) Use figures for numbers consisting of more than two words.

In 10,500 cases of influenza, last winter, the percentage of mortality was very low. (Usually write out all numbers from one to one hundred inclusive, and large numbers of even hundreds and thousands, etc.; as, *twenty-five, ten thousand;* but 10,500.)

(3) Use figures accompanied by the dollar sign in expressing complicated sums of money.

The revenue tax on tobacco last year amounted to $20,402.28. (Write out uncomplicated sums of money; as, I inclose *twenty dollars.*)

If it is desired to repeat the sum by figures in parentheses, either of the following forms is correct:

I inclose twenty (20) dollars.

I inclose twenty dollars ($20).

(Note that when even dollars are expressed the places for the cents are not filled in with ciphers.)

(4) Write out numbers at the beginning of sentences, numbers indicating ages, numbers indicating time of day (except in tables), and usually numbers indicating sums of money less than a dollar.

Twenty per cent of school children between *ten* and *twelve* years of age wake up at *seven-thirty* in the morning and subsist all day on a breakfast costing less than *twenty-five* cents.

EXERCISE: *Revise the following sentences in accordance with Rule 96*

1. He was born June 3rd, 1883.
2. 3 members of the faculty asked to have their mail sent to No. 6803 Royal Avenue.
3. He was 8 years of age and his sister was 3.
4. The lot was sold for two thousand eight hundred and twenty dollars.
5. The amount of your bill is forty dollars ($40.00).

Rule XCVII. ***The Apostrophe.*** **The apostrophe is employed:**

(a) To mark the possessive case of nouns.

Boys' and men's clothing sold here.

(b) To mark the omission of letters in contractions.

"It 's nine o'clock. He *is n't* coming.
"Did you say, '*He 's* coming'?"

(c) To indicate the plural of letters, figures, and other symbols; but not to indicate the plural of words.

Dot your *i's* and cross your *t's*.
Prove your addition by casting out the *9's*.
Do not use too many *ands* and *buts*.

Note: Observe the following forms: *somebody else's* (not *somebody's else*), *everybody else's* (not *everybody's else*), *no one else's* (not *no one's else*).

Note: The possessive of a compound noun is formed by adding *'s* to the last word only; *the Secretary-Treasurer's report.*

Note: Where one noun is in apposition with another, or where a group of words is used as one idea, the possessive is indicated by adding *'s* to the last word of the expression; *Basil the blacksmith's shop; the King of England's throne; Lord and Taylor's windows.*

Note: Usage sanctions occasional employment of the double possessive; *that boy of Brown's.* Sometimes, the double possessive is required to show the true meaning. Distinguish between the following two expressions: *a painting of my father; a painting of my father's.*

Note: For other rules governing the employment of the apostrophe in forming the possessive, see page 193.

EXERCISE

Correct the following sentences as regards the use of the apostrophe:

1. Your paragraph contains too many *if's* and *and's.*
2. Its' time for us to go home.
3. He caught the bird and bound it's broken leg.
4. He did nt take the short cut across the field because he was nt in a hurry.
5. Girls and boy's clothing was placed on sale.

Chapter XXI

LETTER WRITING

Chapter XXI

LETTER WRITING

The letter that is correct in every detail of form impresses the reader favorably from the start. Have regard then for the proper arrangement of the parts of the letter, and for its neatness, correctness in spelling and in punctuation, and proper spacing.

The business letter consists of six parts·

(1) Heading.
(2) Inside Address.
(3) Salutation.
(4) Body.
(5) Complimentary Close.
(6) Signature.

These six parts are illustrated in the Letter Forms I and II on pages 500, 501. It will be noted that a double space separates the six parts of the letter, one from another, and in like manner separates the paragraphs in the body of the letter. And, further, that the margins at the left and at the right are approximately equal in width, and the margins at the top and at the bottom are approximately equal in depth. The margin at the left should not be less than an inch and a half on paper of full commercial size (8½ x 11 inches).

The two letter forms when compared show this difference in arrangement: Letter Form I (the block form) has all its lines flush; Letter Form II (the indented form) has the lines of the heading indented, after its first line, and the lines of

the inside address, after its first line, and the first lines of the paragraphs. Either style of arrangement may properly be employed.

The two letter forms differ from each other in another respect, that of punctuation. In Letter Form I, punctuation is omitted *at the ends of lines* in both the heading and the inside address. This is the present tendency in business letter writing, and the practice seems reasonable inasmuch as it is founded upon the inference that the tabulated form itself indicates that each new line is another word group. Of course an abbreviation must be punctuated with a period, whether coming at the end of a line or elsewhere.

Let us now consider, one by one, the different parts of the letter:

(1) *Heading.* In the heading, give (a) the mailing address of the writer and (b) the date of writing. A safe practice to follow is that of avoiding all abbreviations.

Faulty: 3 4 22; 5-8-'22; Aug. 14th, '22.
Correct: March 4, 1922; May 8, 1922; August 14, 1922.
Faulty: #15 Main Street, Denver.
Correct: 15 Main Street, Denver, Colorado.

The lines of the heading, after the first line, may be indented or may be kept flush with the margin of the first line; punctuation marks at the ends of the lines may be used or may be omitted. The heading usually consists of three lines: the first line contains the street number of the house and the name of the street; the second, the name of the city and of the state; and the third, the date. If short, the whole address may be written on one line (Hobart, Ohio, June 3, 1922). If more than one line is used, the date should occupy a separate line. The street number of houses should always be written in figures, and should not be preceded by any abbreviation or sign, as *No.*, #. Numbered streets from First to Ninty-ninth inclusive, should be written in full (Second

Street, Forty-first Street). This practice avoids the confusion which would arise from the juxtaposition of figures, as 220 21st Street; but numbers of more than two digits, indicating streets or avenues should be written in figures, as 25 112th Street. The date should always appear in full, as December 25, 1922—not 12/25/22. The name of a city should not be abbreviated, nor the following names of states, territories, and possessions,—Alaska, Guam, Hawaii, Idaho, Iowa, Maine, Ohio, Oregon, Samoa, and Utah. The Post Office Department recognizes as official certain abbreviations for our other states, territories, and possessions. When the block form is used, it should appear both in the heading and the inside address, and, similarly, when the slant form is used. The style of address on the envelope should conform to that within. If more than one page is necessary for a business letter, each page after the first should carry in its upper left-hand corner the name of the person addressed and the number of the page.

(2) *Inside Address.* The inside address contains the name and address of the person or firm written to. The street direction may be omitted. A married woman is ordinarily addressed by her husband's given name. A widow, if she so elect, may retain her husband's name, or initials, preceded by *Mrs.* In commercial correspondence the inside address stands above the salutation; in letters of friendship or in other letters not commercial in tone or character, the inside address properly stands at the bottom of the letter flush with the left-hand margin. In the inside address should be included whatever title is proper, if any. Use here no abbreviations except *Mr., Messrs., Mrs., Dr.,* and the initial titles that follow the name—such titles as *M.D., LL.D., Ph.D., D.D.* Custom, however, makes an exception in the use of the abbreviations *U. S. A.* and *D. C.* Abbreviations of academic titles may be used with *Reverend* and with *Professor;* but should not be used with *Dr.* as applied to doctors of medicine, phi-

losophy, law, science, divinity. The title *Reverend* used in reference to clergymen is preceded by *The* when *Reverend* precedes the given name or initials, or the titles *Mr.* or *Dr.* The proper use then of the foregoing abbreviations in connection with proper names is as follows:

Correct: Dr. John Smith.
John Smith, M.D.
Reverend Smith.
The Reverend Mr. Smith.
The Reverend James (or J. J.) Smith, D.D.
The Reverend Doctor James (or J. J.) Smith.
Professor James Smith, A.M.

But not: Dr. John Smith, M.D.
The Reverend Smith.

In writing to a firm, if it is your desire to secure the personal attention of a certain individual (a Mr. Smith, for instance), write above or below (preferably above) the salutation the phrase "Attention of Mr. Smith."

(3) *Salutation.* The salutation is a greeting. It should begin flush with the left-hand margin, on a line a double space below the inside address. The forms of salutation differ on a basis of familiarity or ceremony.

The following forms of salutation are arranged in an ascending series in the order of informality:

Dear Sir, My dear Sir, My dear Mr. Strong, Dear Mr. Strong, Dear Strong, Dear John; Dear Madam, My dear Madam, My dear Mrs. Strong (or, My dear Miss Strong), Dear Mrs. Strong (or, Dear Miss Strong), Dear Gertrude.

In the salutation, as in the inside address, never use abbreviations except *Mr.*, *Mrs.*, and *Dr.*

Incorrect: My dear Col. Hart.
My dear Prof. Sumner.

The salutation, if formal, should be followed by a colon; if informal, by a comma. The colon followed by the dash may be used, but the colon alone is growing in favor.

(4) *Body.*

(A) *Arrange your points effectively.* Plan your letter as carefully as you would plan any other form of composition. The following outline arrangement is an effective one:

(a) Regret at delay.
(b) Cause of delay.
(c) Steps taken to assist customer.

In the body of the letter this outline arrangement is followed in an effective way:

(a) We are glad you notified us so promptly in your letter of January 2 of the delay in the arrival of the National Brand canned peaches you ordered December 20. Your prompt notification has given us an opportunity to trace the shipment without loss of time.

(b) Through an error in entering the order, our order clerk neglected to have the goods prepared for shipment as promptly as is our custom. You may be certain we regret exceedingly that this error has occurred and that we have taken every possible step to see that it does not occur again.

(c) In order to avoid serious delays of this nature in the future, we have written our branch supply house in Chicago, requesting them to handle your next order direct. It is our desire to serve you to the very best of our ability.

(B) *Adopt a natural tone.* Avoid hackneyed and stereotyped expressions, such as "Your esteemed favor," "We beg to advise," "kind favor," "same," "take the liberty," "thank you again," "Please find inclosed," and the like. Avoid worn-out, stilted participial endings, such as "Trusting to hear from you at an early date," "Thanking you for your courtesy." Say, instead, "We trust we shall hear from you at an early date," or, "We thank you for your courtesy."

(C) *Avoid a telegraphic style.* Do not omit pronouns, parts of verb-phrases, or other fragments of a sentence.

Faulty: Yours of the 12th received. Will ship order at once.
Correct: Your letter of January 12 has been received. We will ship your order at once.

(D) *Lose no time in saying what you have to say.* Avoid useless expressions like "We beg to state," or "We would advise." Go ahead and state or advise, what you have to state, or what you have to advise, without wasting words aimed at giving the reader advance notice of what you intend to say.

Faulty: We would advise that your order will be shipped November 12.
Correct: Your order will be shipped November 12.

(5) *Complimentary Close.* The complimentary close is written below the last line of the body of the letter, and on a line by itself, beginning slightly to the right of the middle of the page. The first word only is capitalized, and the expression is followed by a comma. The close should be consistent in tone with the salutation of the letter. The usual expressions for the complimentary close in business letters are: *Yours truly, Yours very truly,* and *Very truly yours.* Less formal expressions adapted to use in social and friendly letters and in informal business letters are: *Yours sincerely,* and *Sincerely yours* (the expressions *Sincerely,* and *Very sincerely,* without *yours* are not in common use), *Yours cordially, Cordially yours,* and *Yours faithfully.* The expressions *Yours respectfully,* and *Respectfully yours,* ordinarily are employed when the writer is addressing the letter to a superior officer in the concern in which he himself is employed; or to a person of distinction, such as a Superior Court Judge, or a United States Senator; or to a group of persons of higher authority than himself, as in a petition to a city council. The expressions "I am," "I remain," "As ever," and the like, are no longer in common use.

(6) *Signature.* In the case of a personal letter, the signature consists solely of the name of the writer; in that of a business letter, the signature ordinarily consists of the name and the business title of the writer. It should be placed below the complimentary close and a little to the right of

the center of the page. A period is not necessary. Letter Form II illustrates the correct arrangement of the signature when both the writer's name and business title are given. If the writer is signing on behalf of the firm he represents, and not on his own behalf, the firm's name precedes his name in the signature, as Letter Form I illustrates.

Miscellaneous Matters

(1) *Paper.* Letter-paper should be white and unruled; and should be matched by the envelope. Folio letter paper, consisting of a sheet folded once to make four pages, is suitable for social correspondence, and for business correspondence of an informal nature. For ordinary business purposes, however, separate flat sheets are preferred. Such sheets come in the standard size of eight and a half inches in width and eleven inches in length. Never write on both sides of the separate flat sheet. Number all sheets, after the first. If folio paper is used, and if the letter requires two pages, write on the first and third pages. If the letter requires more than two pages, write on the pages in the regular order:—first, second, third, and fourth. Make all writing parallel with the upper edge of the sheet, so that the lines of the writing will be neither slant nor crisscross.

(2) *Inclosures.* The number of inclosures should be indicated near the left-hand margin of the letter, on a line with the signature, or a line or two below: as,

3 Incls.

(3) *Postscript.* The postscript appended to a letter need no longer be ushered in by the familiar characters *P.S.*; inasmuch as in modern business writing the postscript usually does not consist of some hitherto forgotten remnant of the letter, but contains, rather, something to which the writer wishes to call particular attention by setting it off by itself. A postscript justifies itself only when, in a sales letter, it

[Letter Form I]

Harvey-Block Company
1837 Front Street (Heading)*
Buffalo, New York
August 1, 1922

The A. C. Smith Company
(Inside Address) 876 North Main Street
Newark, New Jersey

(Salutation) Gentlemen:

(Body) Thank you for your cordial letter of July 20. You may be certain that we appreciate your coöperation in supplying us with an exhibit of your advertising campaign for this year. This material is certain to be of great value to us.

It will be a pleasure to reciprocate your courtesy any time the opportunity offers.

(Complimentary Close) Very truly yours,

(Signature) J.C.H.-A.B.

Harvey-Block Company
J. C. Harvey (signed)
Manager

* Ordinarily, the information contained in the first three lines of this letter, is contained in the letter-head.

[Letter Form II]

Harvey-Block Company,
1837 Front Street, (Heading)
Buffalo, New York,
August 1, 1922.

(Inside Address)
A. C. Smith, Superintendent,
The A. C. Smith Company,
876 North Main Street,
Newark, New Jersey.

(Salutation) Gentlemen:

(Body)
Thank you for your cordial letter of July 20. You may be certain that we appreciate your co-operation in supplying us with an exhibit of your advertising campaign for this year. This material is certain to be of great value to us.

It will be a pleasure to reciprocate your courtesy any time the opportunity offers.

(Complimentary Close)
Very truly yours,

(Signature) J.C.H.-A.B.
J. C. Harvey, (signed)
Manager

serves as an effective device for leaving upon the mind of the reader a final, forceful impression of some point well worth the while.

(4) *Social Letters or Notes.* These may be formal or informal.

(a) Formal notes are proper for ceremonious occasions such as weddings, receptions, and the like. Formal notes and replies thereto are written in the third person and are without heading, inside address, salutation, complimentary close, or signature. No abbreviations are allowable except *Mr.*, *Mrs.*, and *Dr.* Numbers occurring in dates should be spelled out.

(b) An informal note of invitation is usually brief and friendly, with a personal tone. Informal social letters always are written in the first person. They contain a heading, inside address, salutation, complimentary close, and signature The inside address is placed at the bottom of the letter, flush with the left-hand margin and two spaces below the line of signature. The form of salutation and of complimentary close should be an index of the degree of friendship between the writer and the person written to.

(5) *The Envelope.* On the envelope, the address of the person to whom the letter is sent may be in block form or in slant form. The address of the writer, in block form or in slant form, should be placed in the upper left-hand corner.[1]

An envelope of commercial size (3½ x 6½ inches) will accommodate a letter written on paper of full commercial size (8½ x 11 inches) when folded by the process illustrated on page 504. The illustration shows clearly how the flat sheet of paper may be folded and placed in an envelope in a manner to enable the receiver to open the letter with the front page toward him and the writing right-side up. The writer should lay the flat sheets of the completed letter on a table, face up; then raise the lower part and fold it upward over the upper

[1] See forms on page 503.

THE ENVELOPE

C. N. Ray
432 Twenty-first St.
Dayton, Ohio

Professor James K. Smith

1220 Hyde Street

New Haven

Connecticut

BLOCK FORM WITHOUT PUNCTUATION AT THE ENDS OF THE LINES

C. N. Ray,
432 Twenty-first St.,
Dayton, Ohio.

Professor James K. Smith,

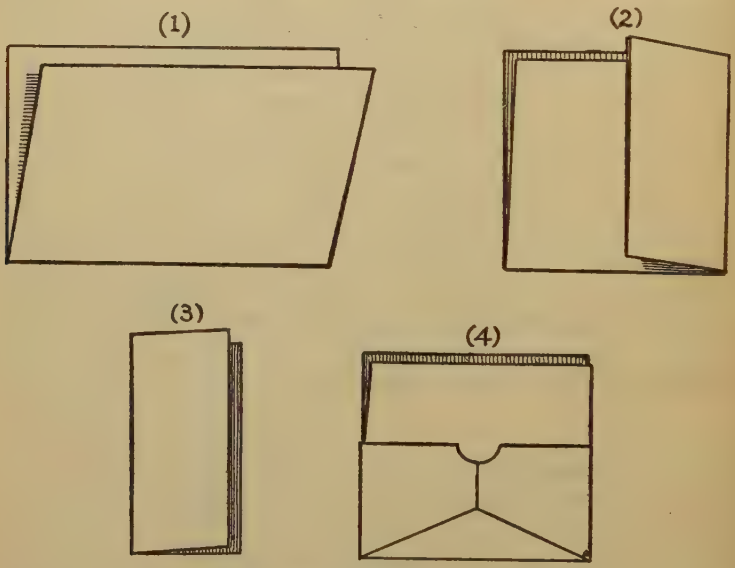
1220 Hyde Street,

New Haven,

Connecticut.

SLANT FORM WITH PUNCTUATION

part in such manner that the resultant *horizontal* crease will run slightly below the center; then raise the right-hand part and fold it toward the left so that the resultant *vertical* crease will run about one-third of the distance from right to left; then raise the left-hand part and fold toward the right so that the resultant *vertical* crease will run about one-fourth of the distance from left to right. The letter as now folded should



be inserted in the envelope with the two flaps next to the sealed side, not face, of the envelope, and with the outward edge of the top (smaller) flap pointing upward. The folding of writing paper of different sizes for enclosure in an envelope 3½ x 6½ inches, or in a square envelope, will vary somewhat in technique, but the principle is based on the simple rule of courtesy that the receiver upon opening the letter shall find the letter face toward him and the writing right-side up.

Chapter XXII

MANUSCRIPT

Chapter XXII

MANUSCRIPT

I. *Consistency.* Often, in punctuation, in capitalization, and in spelling, two forms are permissible. In such cases follow consistently one form or the other. Be consistent, too, in your general method of arrangement; that is, in spacing, in indenting, in arranging quotations on the page, etc.

II. *Paper.* Use white paper of reasonably good grade, unruled. Use one size of paper throughout, preferably the standard business size, eleven inches by eight and one-half.

III. *Writing.* Ordinarily, copy should be typewritten. First sheets, and not carbon copies, should be sent to the printer. Paper should be written on one side only. Copy written by hand should always be in ink. The period, in the case of copy written by hand, should be inclosed in a circle, to distinguish it from the comma; the colon should be inclosed in a circle, to distinguish it from the semicolon; the hyphen should be inclosed in this manner (-), to distinguish it from the dash; a line should be drawn above every n̄ and under every u̲, to differentiate them.

IV. *Margins, Spacing.* Leave liberal margins, both at top and bottom, and at left and right. It is advisable to have the top margin approximately equal to the bottom margin, and to have the margin at the left approximately equal to the margin at the right. Connect all the letters of a word. As a rule, it is well to leave a double space between lines. If such practice is followed, a single space between lines indicates that the particular passage is to be printed in type smaller than that ordinarily used.

V. *Indenting.* Indent the first line of paragraphs a distance of from five to ten spaces on the typewriter. Likewise indent parallel items in a list or outline. The first line of the text following a quotation separated from the body of the text, should begin on the left-hand margin of the following line, unless the line begins a new paragraph, in which case it should be indented to the paragraph line. If more than one line of verse is quoted, the quotation should be separated from the body of the text by being indented.

VI. *Title.* Center the title on a line about two inches below the upper edge of the first page, and about an inch above the first line of the text proper. Capitalize important words of the title. Do not place a period after the title, but place after it a question mark, or an exclamation point, if such punctuation mark is appropriate.

VII. *Numbering.* Pages should be numbered consecutively. New pages inserted after the numbering is completed should be given the number of the page preceding the insertion, followed by the letters *a, b, c,* etc., in order (88a, 88b, 88c). Pages removed after the numbering is completed, should be accounted for by a sign on the preceding page. If, for example, pages 67 and 68 are withdrawn you may write at the top of page 66: *pages 66-67-68;* or, you may write at the bottom of page 66: *page 69 follows.*

VIII. *Corrections.* Make corrections on the margin opposite the line containing the error; indicate clearly the point in the line to which the correction refers. Write no corrections upon the print of the line, or between the lines. When corrections are so crowded as to produce confusion, rewrite the faulty passage on the top or bottom margin of the galley if there is room; otherwise, on a separate sheet, marking it as a correct version of the passage. (See also page 509.)

IX. *Photographs, Drawings, etc.* Photographs, drawings, and other material used as illustrations, should be presented each on a separate sheet bearing the figure or plate number and the name of the publication. In the manuscript the proper place for each illustration should be clearly indicated.

PROOF READER'S MARKS

Removal

Take out, delete.
Cancel the part that is to be removed by drawing a line through it.

Cancellation of a Mistaken Correction

stet Restore; let it stand.
----- Place dots under parts cancelled.

Paragraphing

¶ Begin a new paragraph here.
No ¶ No paragraph.

Proof Reader's Query

(?) Is this correct?

Insertion or Substitution

∧/ Insert here in line what is indicated in margin.
⊙/ Period
:/ Colon
=/ Hyphen
'/ Apostrophe
‘/ ’/ Quotation marks, single
“/ ”/ Quotation marks, double
( ) Parentheses
Spell Write out abbreviations.
See Copy Insert omitted copy.

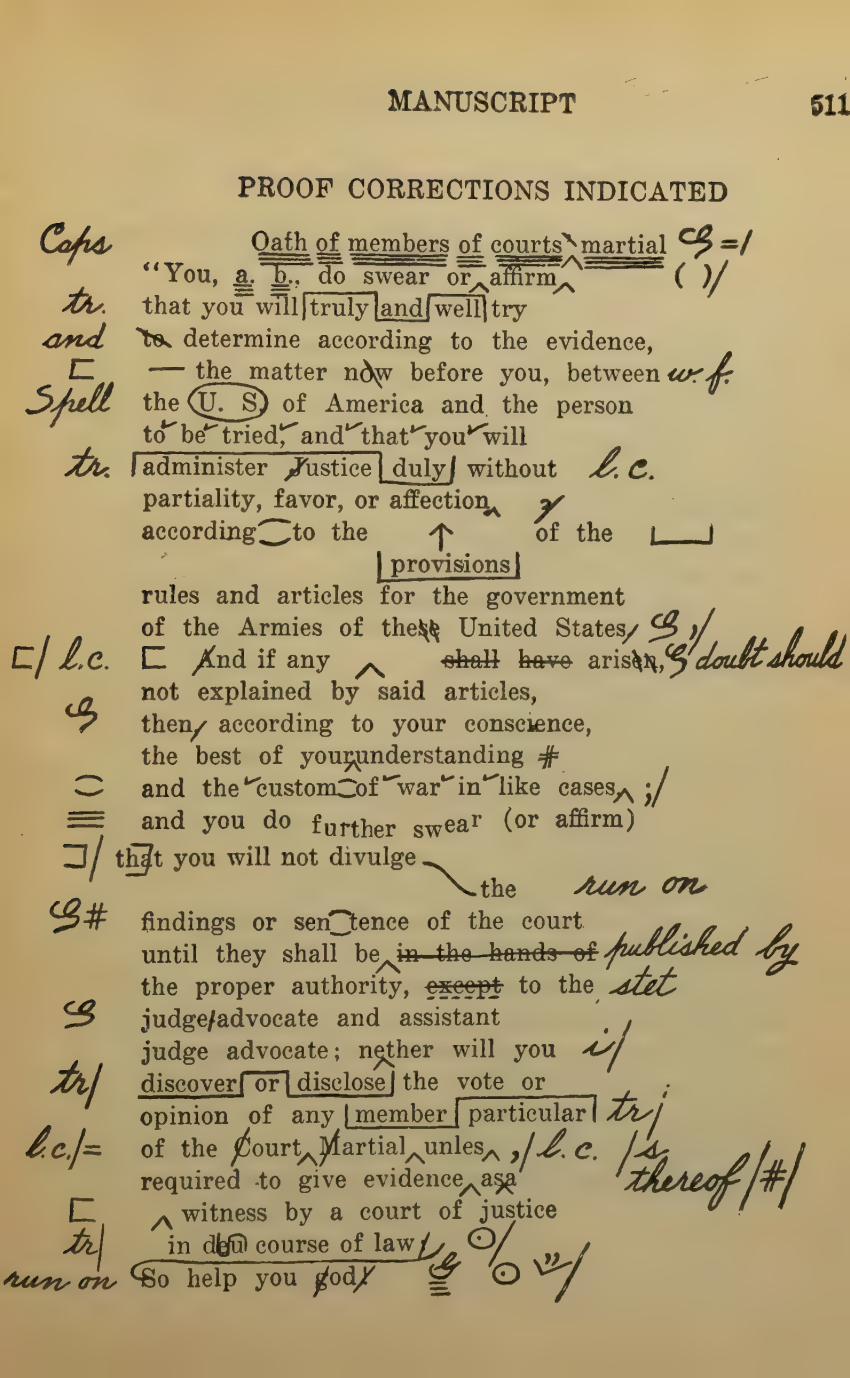
Spacing and Position

#	Insert space, as between words, letters, and lines.
⁀	Less space, or no space, between words and letters.
⁀	Delete and close up.
⊏ or ⊐	Move to right or left, as case may be.
⊓ or ⊔	Move up or down, as case may be.
tr.	Transpose. Indicate in line thus:
	It ⌜well⌋ is; or, I will ⌜truly⌋ and ⌜well⌋ try.
□/	Indent one em.
//	Straighten edge of page.
≡	Straighten crooked line.
Over run	Carry over to next line.
run on	Bring words together on same line.

Abbreviations

w.f.	Wrong font
l.c.	Lower case (Put in small, or common, letters a word or letter that has been printed in capitals or small capitals.)
= *or s.c.*	Put in small capitals.
≡ *or Caps.*	Put in capitals.
rom.	Roman type
— *or ital.*	Italic type
x /	Broken or imperfect type

PROOF CORRECTIONS INDICATED


Caps
Oath of members of courts martial
"You, a. b., do swear or affirm
tr.
that you will truly and well try
and
to determine according to the evidence,
— the matter now before you, between w. f.
Spell
the U. S. of America and the person
to be tried, and that you will
tr.
administer justice duly without l. c.
partiality, favor, or affection
according to the of the
provisions
rules and articles for the government
of the Armies of these United States
l. c.
And if any shall have arisen,
doubt should
not explained by said articles,
then, according to your conscience,
the best of your understanding
and the custom of war in like cases;
and you do further swear (or affirm)
that you will not divulge
the
run on
findings or sentence of the court
until they shall be in the hands of
published by
the proper authority, except to the
stet
judge advocate and assistant
judge advocate; nether will you
tr
discover or disclose the vote or
opinion of any member particular
tr
of the Court Martial unles
l. c.
required to give evidence as a
witness by a court of justice
tr
in due course of law
run on
So help you God
"

PROOF CORRECTIONS MADE

OATH OF MEMBERS OF COURTS-MARTIAL

"You, A. B., do swear (or affirm)
that you will well and truly try
and determine, according to the evidence,
the matter now before you, between
the United States of America and the person
to be tried, and that you will
duly administer justice without
partiality, favor, or affection,
according to the provisions of the
rules and articles for the government
of the Armies of the United States,
and if any doubt should arise,
not explained by said articles,
then according to your conscience,
the best of your understanding,
and the custom of war in like cases;
and you do further swear (or affirm)
that you will not divulge the
findings or sentence of the court
until they shall be published by
the proper authority, except to the
judge advocate and assistant
judge advocate; neither will you
disclose or discover the vote or
opinion of any particular member
of the court-martial, unless
required to give evidence thereof as a
witness by a court of justice
in due course of law. So help you God."

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